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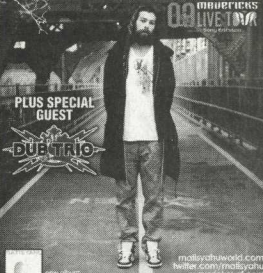


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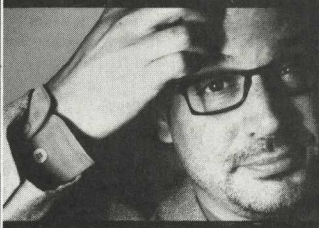
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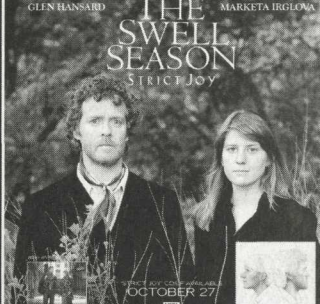
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This month has not been one full of good news. With the closures of Hoko's and the Cobalt (see page 11) our city is losing some of the best venues for small bands to play. On a much larger scale though, the B.C. provincial government has made drastic cuts to arts and cultural organizations (see page 12). Because of this you can expect there to be fewer festivals and cultural events throughout the province, as organizations that run them start scaling back. The lack of grants for arts and cultural organizations is going to affect a lot more than the groups who applied for the grants. The effects of these cuts are going to trickle down to all the people who worked with them and all of us who enjoy the myriad works of the arts community. The effects can already be seen. Organizations, who are seeing large portions of their budgets disappearing, have to lay off employees or even shut their doors because they are no longer able to pay rent.

For now, at least, there are still some wonderfully creative people in Vancouver who have yet to be driven off by the unfriendly cultural climate provided by our lovely local government. You can read about some of them in our pages: the Kidnap Kids are putting out some adorable folky pop music (page 14); our reporter Shaun Stander explores artists rela-

tionships with their gear by interviewing PrOphecy Sun, Collapsing Opposites, the Greff Band and Red Cedar (page 16); CiTR's Thunderbird Radio Hell is celebrating its anniversary this year by bringing bands into the studio for 24 hours of live music (page 25); the employees at the Vancouver International Film Festival are bringing us some great films this year and we reviewed four of them (page 8) (on a side note: any funding problems VIFF was concerned with are probably over now that they've received nearly a half million dollar grant from the federal government as a marquee program).

This issue looks a bit different now that its appearance is now looked after by Lindsey Hampton, who is taking over as art director and promises to keep our magazine looking wonderful. You may recognize her work from previous issues of the magazine and countless show posters around town. We would also like to welcome David Stansfield, our new ad manager, and Jamie Anstey, our new distro guy. Soon we will also have a new person looking after our Under Review section as Melissa Smith has taken a job in another city. We wish her all the best.

You will see us again next month,
Jordie Yow

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Lee Hutzulak is a musician, who also makes beautiful drawings. We are pleased that he took some time off from leading Dixie's Death Pool and his other projects to make some images for our magazine.

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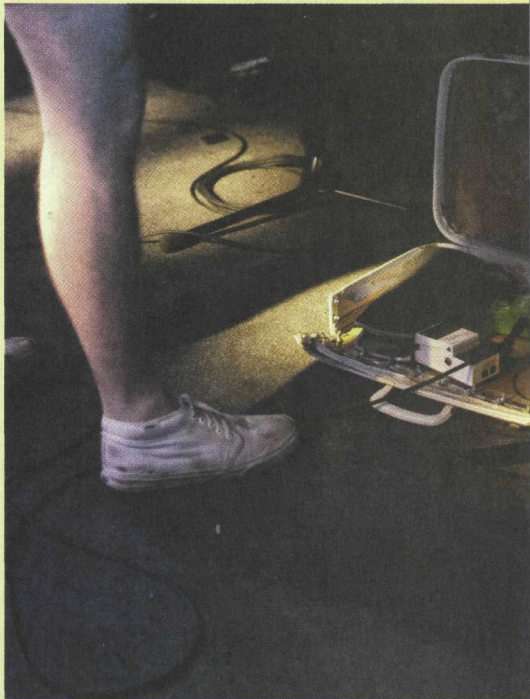
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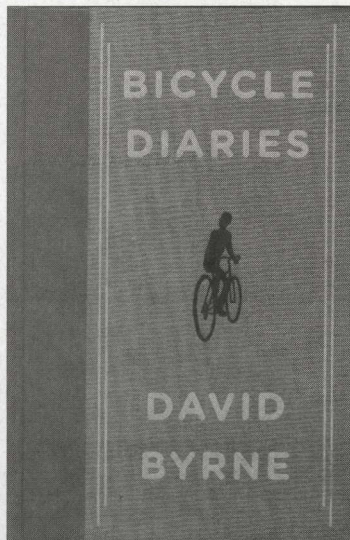
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// TEXTUALLY ACTIVE

BICYCLE DIARIES BY DAVID BYRNE
(VIKING, SEPTEMBER 2009)

REVIEW BY ANDY HUDSON



(This book is bright orange.)

David Byrne packs a big suitcase. So big, it could likely hold the giant suit he wore when he belted out “Psycho Killer” on the Talking Heads’ arty but still popular *Stop Making Sense* tour in 1983.

Now picture Byrne—a trim Scottish-American in his mid 50s, sporting a smart collar shirt and brushed white hair—as he rolls that big suitcase up to a hotel room in Manila, Istanbul or New Orleans. He shuts the door, slips on rubber gloves and quietly unfolds and assembles a full-size bicycle without getting a spot of grease on his fingers.

Sometime after he grew out of the Baltimore suburbs, art school and geodesic domes, David Byrne started zipping around New York by bicycle. That was a pretty uncool way to go between clubs and galleries in late the 1970s, he wrote, but he loved it. He loved the air, the speed and the cyclist’s world view—one that looks for street life before it looks for cars.

Bicycle Diaries aspires to be the kind of trip Byrne found in W. G. Sebald’s novel, *The Rings of Saturn*, which traces a narrator’s thoughts as they slip from the significance of hospitals to silkworm and an esoteric 17th-century scientist named Thomas Browne, all in the course of a long walk along the British coast.

And, like Sebald, Byrne scatters black and white photos all through *Bicycle Diaries*. Some of the shots are reproductions of paintings or installations by the various artists Byrne meets with and others are neat archival photos, such as a portrait of artist Grayson Perry with his wife and daughter on the day he accepted the Turner prize and said, “It’s about time a transvestite potter got this prize!” Some of the

best, though, are Byrne’s own, such as a nondescript snapshot from an office desk in the Stasi museum.

The photos, and the side trips to places like Argentina’s shrine to the Saint of Unemployment, give *Bicycle Diaries* the look of a classic travelogue. There are lots of curiosities here—embalmed dictators and Australian dogs who’ve gotten hooked on licking cane toads.

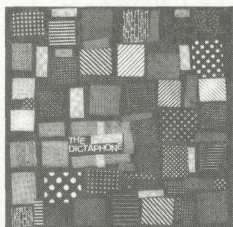
But, more than a travelogue, *Bicycles Diaries* reads like a set of free-wheeling essays. The far-flung cities, combined with Byrne’s awesome art projects (he made a singing robot, another Brian Eno album and a set of NYC bicycle racks all in the last year), give Byrne dozens of jumping-off points to say what he likes about souks [ed. a.k.a. a souq, this is the market in any Arabized or Muslim city], PowerPoint and mediated bike lanes; and what he hates about car culture, PowerPoint and Robert Moses.

If you happen to be a liberally-minded cyclist who digs outsider art and good music, you might not find a lot of surprises in what Byrne has to say. But the way he says it, earnestly, with bits of swearing and a frequent use of the word “funky” that really dates him, makes *Bicycle Diaries* an inspiring read.

According to his blog, Byrne is nearly done recording an audiobook version of *Bicycles Diaries*, which will play with some kind of soundscape in the background. Better still, he is toying with the idea of podcasting the book for 99 cents a chapter—a wonderful thing if you ride with headphones. [ed. Andy! Don’t tell people to do things that are unsafe! You’ll get us in trouble!]

// RIFF RAFF

BY BRYCE DUNN



Sex Church/The Dictaphone: Sweet Rot Records

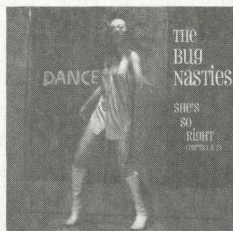
(www.myspace.com/sweetrotrecords)

Random Cuts: Nominal Records (726 Richards St. Vancouver B.C. V6B 3A4)

(www.myspace.com/randomcutsrandomcuts)

The Bug Nasties: Flotation Records (PO Box 23121 Seattle WA USA 98102)

(www.myspace.com/thebugnasties)



It seems with the last few columns I've been paying a lot of lip service to the local scene, but who am I to complain? There's been a helluva lot of good stuff being released in the hood, and to add to the mix this month, our boys in Sex Church hope to convert the non-believers to their altar of noise, with their debut on local label Sweet Rot no less! Ex-members of Ladies Night and Master Apes have joined forces with a current Defektors/Vapid member and the only thing that matters is that it rips. "Dead End" is wave after wave of undulating guitar with a howling vocal underbelly along with a rhythm section that peels the paint off the walls until the last moment. The song then stops dead in its tracks, cleans itself up after the mess with some crystalline guitar and calls it a night. "Let Down" slows the pace to a crawl, the group's undeniable Cheater Slicks' influence like a sombre walk along a cold, rainy street to destination lonely. Sex Church has me joining the congregation post haste and soon you will, too.

Since it is the norm is for Sweet Rot singles to arrive in pairs, the yin to Sex Church's yang is the Dictaphone. The folly of this French band is this reviewer's frustration, as fragments of broken songs filled up six spaces on each of this record's sides. Barely-there vocals are buried by clattering drums, Mark E. Smith-isms and catchy chords that catch your attention if only for a brief moment. I wanted more, but the single fared better than I expected with tunes like "Controlled Meetings" and "Fake Plague" making an impression that stayed.

As promised the ink well is running dry just trying to keep up with **Random Cuts**, who it seems are taking the old adage "strike while the iron is hot" literally with two more singles now ready to singe the fingers. "Sleep" and "Jail Stripes" work the angular guitar/bass/drums formula with ease, while "Make Damage" and "Pigeon Park" provide the punk edge, particularly in the latter tune, where one of the girls (can't tell if its Mildred or Elanor singing, let alone if I can tell they are actually girls). [ed. If this sentence seems weird to you it's because Mildred and Elanor appear to be mannequins, though there are clearly female vocals in *Random Cut's* music.] Anyway, lyrics like "rats and Nikes" and the bridge "There's a weirdo on the corner" are vivid reminders of the most colourful street corner in the poorest zip code in Canada. Something to be celebrated in song? Random Cuts seem to think so, so break out the bubbly!

For the finale, the **Bug Nasties** party train has pulled into the station for the last time, but their swan song ("She's So Right" Parts 1 and 2) will have you doing the Locomotion 'til the sun comes up. Make sure you have enough coal in the engine 'cause the party lasts over two sides. Much like soul brothers of the past **James Brown** or **Dyke & the Blazers**, there's more than enough wailing organ, girl group backups and snappy bass to shake and pop to. As the band's front man Brother James bids a fond farewell to this combo, we hope they've all got more music making in their future.



ILLUSTRATION BY MÉRIDA ANDERSON

FILMSTRIPPED // VANCOUVER INTERNATIONAL FILM FESTIVAL

We were given a sneak peek at a few of the films that will be shown this year at the Vancouver International Film Festival, which just received \$467,250 from the federal government to become part of the Marquee Tourism Events Program. The fest runs from Oct. 1 to Oct. 16 and according to VIFF's website it's "cosmopolitan, innovative, friendly, culturally complex and very accessible." We thought these four films in particular might pique the interest of our average reader. If you want to see the whole schedule and lineup head on over to the VIFF website at www.viff.org. As with every film fest there's a bit of good and a bit of bad. Here's what we thought.

ASHES OF AMERICAN FLAGS: WILCO LIVE

(USA, 2009, 87 MIN)

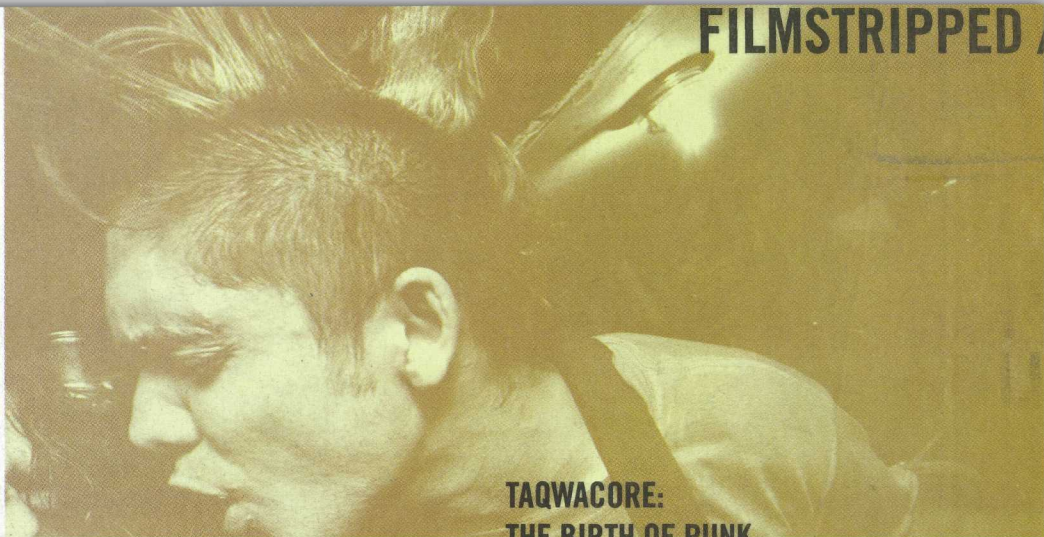
Directed by Brendan Canty of Fugazi fame and Christoph Green, *Ashes of American Flags* re-imagines the tour documentary as a free-form rumination on music and Americana, and on the relationship between performer and audience. Following Wilco on their 2008 American tour, Canty and Green intersperse concert footage with band interviews and gorgeously photographed roadscapes as the tour bus cuts a criss-crossing line across the map. And speaking of cinematography, it is consistently excellent across the entire film—the concert footage is enthrallingly dramatic and the interstitial sequences effectively juxtapose warmly decaying rural scenes with jarringly corporatized suburbia. The interviews have moments of sublimity as well, as when multi-instrumentalist Pat Sansone talked about his tour hobby of photography, documenting the forgotten details of a backwater America on what is now a disappearing medium (the recently discontinued Polaroid film). The editing

is also superbly paced, never lingering on one scene for too long, but refusing to succumb to overly jumpy MTVisms.

Wilco frontman Jeff Tweedy makes an excellent documentary subject—his charisma as a performer is matched by his eloquence as he holds forth on things like modernity's disaffection with representational art. Another excellent subject is Nels Cline's guitar playing—that guy fucking *shreds*. But not in a lame, Steve Vai way. You know? So you should go see *Ashes of American Flags*—you won't be disappointed. The structure and themes of the film mirror something intangible about Wilco's music: a preoccupation with what is lost in the incontrovertibly changing, and a wistfulness for those small and soon-to-be-forgotten details.

—Al Smith

OCT. 1 // 9:30 P.M. // VANCITY THEATRE
OCT. 7 // 9:15 P.M. // EMPIRE GRANVILLE 7
OCT. 13 // 4:20 P.M. // EMPIRE GRANVILLE 7



TAQWACORE: THE BIRTH OF PUNK ISLAM

(CANADA, 2009, 80 MIN)

Filmed guerrilla-style by Montreal filmmaker Omar Majeed, *Taqwacore* is a look at a burgeoning subculture of Islamic punk rockers in North America. These kids are a diverse group of young Muslims spread across the continent and Majeed's documentary finds them coming together as a unified scene, galvanized by Michael Muhammad Knight's novel *The Taqwacores*, which was first self-published in 2003.

It's an interesting idea—young Muslims, mostly first- and second-generation immigrants, expressing through punk rock the frustrations of living in a post-9/11 America—but disappointingly, *Taqwacore* is not as compelling as it could have been.

The main problem is Majeed's unfortunate decision to focus largely on Knight himself, instead of the scene that his book named. Knight's personal story takes up too much screen time, from his troubled childhood, to his adolescent conversion to Islam, to his ongoing relationship with the faith.

If Majeed had focused on the kids and the bands that make up the *Taqwacore* scene instead, it could have been a fascinating look at a unique group of young Muslim-Americans struggling to reconcile the two sides of that hyphenate.

We get some glimpses into the bands and their lives, and invariably, these are the most memorable parts of the film. There's a *Taqwacore* band from Vancouver, an all-female punk combo called Secret Trial Five whose singer, Sena, identifies openly as both a lesbian and a Muslim, and is in a same-sex marriage. Sena explains that it's sometimes difficult to be gay, punk and Muslim, but this is only briefly mentioned, and never developed.

Instead, it's Knight's story that takes up most of the movie, and although he's obviously an important figure in this scene, it doesn't help that he comes off as annoying and puerile most of the time.

Despite significant thematic differences, it's hard to not compare *Taqwacore* to *Heavy Metal* in Baghdad, a far superior documentary examining Muslim youth and rock subcultures. Rent that instead.

—Dan Fushman



MY TEHRAN FOR SALE

(AUSTRALIA, IRAN, 2009, 96 MIN, SUBTITLED)

My Tehran for Sale is a heartfelt drama dealing with the struggle of artists and free thinkers in Iran's capital to live satisfying lives under the restrictive Iranian government. It tells the story of Marzieh, an underground actress trying to emigrate from Tehran to Australia, all in a series of flashbacks that occur after her arrival in Australia. Shot on-site in Tehran, Iran, *My Tehran for Sale* manages to balance universality with authenticity and never allows the stark and often disturbing faces of the city to overwhelm the sense of deep love for, and commitment to it that shines through in the characters (and the filmmakers). This love is apparent in Marzieh's every action, even as she attempts to escape the suspicion and repression of her homeland.

Deliberate and dreamlike, the film takes its time to unravel the details of Marzieh's journey. This measured approach means that it suffers from occasional dramatic dry patches and lack of momentum. Nonetheless, it is a moving depiction of Iran as a land in transition, successfully capturing the feelings of frustration, isolation and impotence felt by citizens whose lives are in a state of slow decay.

—Miranda Martini

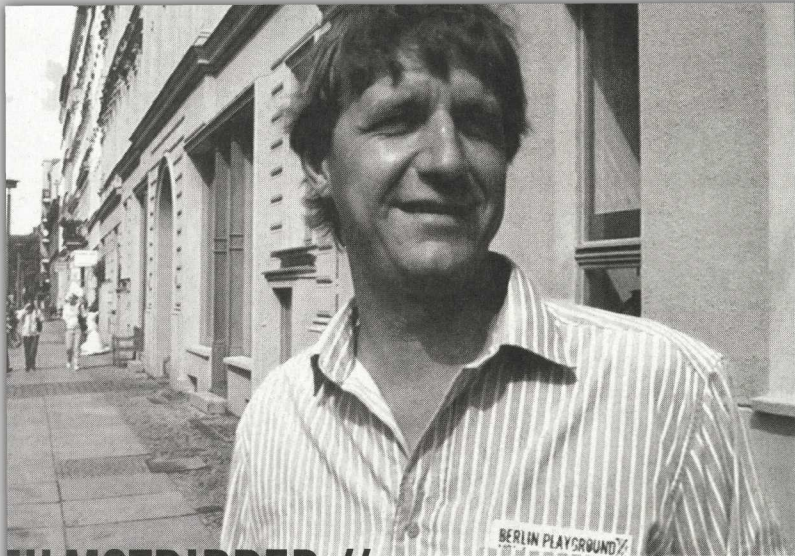
OCT. 2 // 9:00 P.M. // EMPIRE GRANVILLE 7

OCT. 4 // 1:50 P.M. // EMPIRE GRANVILLE 7

OCT. 11 // 11:20 A.M. // EMPIRE GRANVILLE 7

OCT. 3 // 9:30 P.M. // EMPIRE GRANVILLE 7

OCT. 5 // 1:15 P.M. // THE VISA SCREENING
ROOM IN THE EMPIRE GRANVILLE 7



FILMSTRIPPED //

BERLIN PLAYGROUND

(GERMANY, 2009, 62 MIN, SUBTITLED)

This bittersweet documentary directed by Claudia Lehmann follows Hans "Tomato" Narva, bass player for the '80s East German punk band Herbst in Peking (Autumn in Beijing) around Berlin. Narva reminisces about his 40 years equally divided between the communist-era German Democratic Republic and post-Cold War Germany. Imprisoned for sedition when he was 14, he went on to form Herbst in Peking, now known as part of *die anderen Bands* ("the other bands"), a loose descriptor of music in the German Democratic Republic (GDR), which was openly critical of the East German political establishment. One anecdote from the film involves Herbst in Peking losing their performing license after observing a moment of silence for the victims of the Tiananmen Square massacre. Now, 20 years later, Narva has been arrested twice for drunk driving and seems rudderless, stumbling his way through life after the Berlin wall. His rueful optimism is infectious though and he becomes an especially engaging character in his tortured relationship with his mother—and in the way his glib façade evaporates when he visits the prison he was confined to, which is now being converted into condominiums.

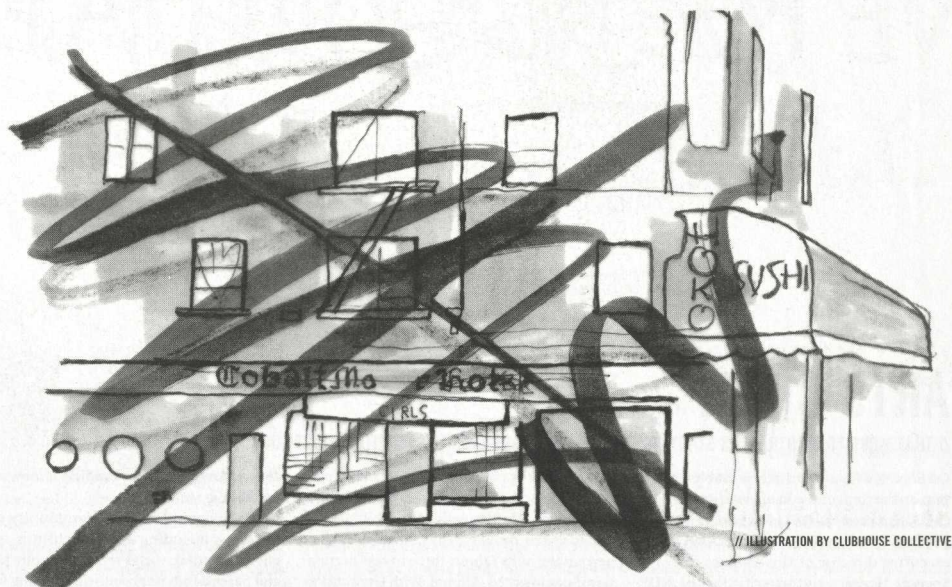
The film provides an interesting look at post-communist Germany through the eyes of someone who lived as an outsider in the GDR and after reunification. Narva comes off as a charming ne'er-do-well, while today's Berlin is portrayed as overly capitalistic and materialistic, and not necessarily improved since the Cold War-era East Berlin. Premiered earlier this year at the 59th Berlin International Film Festival, this is highly recommended.

—Al Smith

OCT. 11 // 9:30 P.M. // VANCITY THEATRE

OCT. 12 // 11:00 A.M. // VANCITY THEATRE

VENUES // HOKO'S AND THE COBALT CLOSE THEIR DOORS



Sad news for Vancouver showgoers this month as both Hoko's and the Cobalt are closing their doors.

Hoko's, the karaoke bar, sushi restaurant and place for small bands to book shows is no longer playing music after it was handed a ticket by a liquor inspector.

According to Jian Chao, the ticket was issued for several infractions on a night when a provincial liquor inspector observed that not enough food was being served while Hoko's remained open around 11 p.m. In addition to that, Hoko's is being further fined because the liquor inspector saw a patron carry a drink to the stage, which is a no-drinking area, and also saw a patron dance, despite the signs posted that clearly say "No Dancing."

"How can I monitor people if they are going to move their bodies when they sing?" said an upset Chao over the phone.

At the time of this interview the ticket had not been assigned a value, but Chao is expecting it to be at least \$10,000, given that the last one she received was \$7,500 for a similar infraction.

The fate of Hoko's is very uncertain at this point and it certainly won't be a venue in the future.

"I cannot afford to pay this penalty and right now," Chao said, "I can't even afford to pay the rent."

The venue will also be closed to karaoke goers and the owners are uncertain if they will be able to afford to keep it open as a restaurant.

The city has spoken about changing enforcement policies that antagonize Vancouver music fans, but this ticket for Hoko's speaks volumes to how well that policy shift has been going and it has many Vancouver showgoers enraged.

"The idea that in an area like the Downtown Eastside, the problem

is a sushi restaurant playing music over 90 db while a drink rests on a 3-inch raised platform is quite obviously insane. As is punishing Hoko and Jian for finding a way to attract new business to their restaurant in an area the city has left to die," Jarrett Evan Samson, who hosted the Phantom Islands night at Hoko's, wrote in the comments section of the Georgia Straight's article on the closure.

This closure is a clear case of Vancouver's archaic and terrible liquor laws working to destroy the livelihood of two people who have done nothing but good for their neighbourhood, as well as music and culture in our city. The repeated ticketing and harassment of this venue is not only damaging to our music scene, but it discourages others from running innovative businesses like Hoko's that could do something to revitalize a tough neighbourhood.

Hoko's is just one of two important venues that are closing, though.

The Cobalt has also closed its doors to the many metal, punk and hardcore fans who frequented it after Wendy13, who ran the place, was evicted by her landlords, the infamous slumlords, the Sahotas. The last show was the weekly experimental music night Fake Jazz, ending its career at the Cobalt and closing the place down.

With the loss of these two venues, young Vancouver bands will have fewer places to play. The Cobalt was a venue where many Vancouver bands cut their teeth, and though Hoko's has not been a venue for as long, it has always been a welcoming place where any band who wanted to book a show could do so, merely by asking the owners. Vancouver might be trying to buck its No Fun City image, but it isn't going to do it when venues like these can't get the support they need to keep going.

WE NEED SCOTCH TAPE

ARTS CUTS:

BY BRENDA GRUNAU

// THAT MOVE TO MONTREAL IS STARTING TO LOOK MORE APPEALING, SASKATOON ISN'T LOOKING TOO BAD EITHER

On Sept. 9, over 400 people assembled in the rain on the steps of the Vancouver Art Gallery (VAG) to protest the B.C. provincial cuts to arts funding. Speakers included Amir Ali Alibhai, executive director of the Alliance for Arts, Spencer Herbert, culture critic for the NDP, artists, administrators and patrons.

The B.C. government slashed next year's B.C. Arts Council budget by 40 per cent, but the recent cuts to gaming grants, which are raised through lottery and gambling revenue to support arts, culture and other community groups, have been even more shocking. Late spring, arts organizations learned in the middle of their budget year that their usual gaming grant applications were frozen. In August, most received a letter stating they would not be receiving their funding this year. After public outcry, on Sept. 2 the government announced they would honour the multi-year gaming contracts, leading the public to believe that arts funding had been reinstated, but this is only a portion of the funding that was cut.

Alibhai stated this in his speech from the stairs of the VAG, "A lot of people think 'Oh, everything's OK, money's been put back in, contingencies funds were found for gaming'—that's not true. That's absolutely not true. Total support for arts and culture organizations in B.C., from 2008 to 2012, including all sources, is going down 85 to 92 per cent. No other province in Canada has reduced support for the arts sector."

These cuts will have a huge impact on B.C.'s economy. The Ministry of Tourism, Culture

and the Arts Service Plan Update states that B.C. employs 78,000 people in arts and culture, with an economic benefit of \$5.2 billion. "Of Canada's ten provinces, B.C. has the largest percentage of its labour force in arts occupations," commented Alibhai. With large cuts to the funding that pays this labour force we may see a migration of our arts and culture workers to climates friendlier to their profession.

Donna Spencer, artistic producer with the Firehall Arts Centre, spoke to the impact of losing gaming funding. The Firehall used to receive \$74,000 annually from gaming. They were gearing up to make drastic cuts mid-season when they heard that the government would honour their three-year contract. "Originally, we thought we'd be either losing a position or losing a show ... 1.5 positions. An organization our size can't afford to downsize the staff, because we have to run a building and a series." However, the Firehall will be making cuts to their operating budget next year, knowing that the gaming money will be disappearing when their contract expires.

The Vancouver Folk Music Festival was not so lucky this year. Without a multi-year contract, the festival will no longer be receiving \$90,000, which it had expected and planned for. The festival received notification that the granting funds were frozen in June—heading right into the festival, with no time for contingency planning. In August, post-festival, artistic director Linda Tanaka learned that the funding was cut. "To start, we're not able to keep on staff that we hoped to keep on. Next year there will be

at least \$115,000 cut in funding ... now we're cut back again."

Gaming grants support community organizations including arts and culture, sport, environmental, social services, public safety and parental advisory councils. Gaming funds have supported such diverse groups as the Vancouver Association for the Survivors of Torture, the Centre for Not-for-Profit Sustainability, the B.C. SPCA, the Vancouver Aids Society, the Stanley Park Lawn Bowling Club and the B.C. Civil Liberties Association.

According to the Gaming Policy and Enforcement Branch website, in 2008/09, \$156.3 million dollars of provincial gambling revenues were distributed to community organizations—800 of them in Vancouver.

Gaming funding has been consistent for many community organizations, and this consistency has caused many organizations to rely on the funding. In 2002/03, \$162 million in gaming grants were distributed to community organizations, with similar funding given out every year until now. Many community organizations have received the same grant amount for years, allowing them to leverage that money with other funders. Certain grants require funding from other sources—if gaming money is secured, other funders will come on board. This fiscal year, only \$53 million will be dispersed as grant money throughout the province of B.C., one third of the funds available in previous years. According to Rich Coleman, the Minister of Housing and Social Development, this money will be given to

BUT WE HAVE NO MONEY.

// ILLUSTRATION BY CLUBHOUSE COLLECTIVE

priority organizations, including health, social services, public safety, "a limited number of arts and culture activities" and organizations with written multi-year contracts. Only 540 of 4,998 provincial recipients of gaming funds had multi-year contracts.

"Lotteries is the gift that allows organizations such as ours to actually exist. It gives us the momentum and support in the early stages of our development and in our lead up to be able to generate revenue and allows us then to deliver programs to a larger audience," said Barrie Mowatt, president and founder of the Vancouver International Biennale. The Vancouver Biennale is a two-year event exhibiting 33 major sculpture installations in public spaces around Vancouver, particularly in and around Stanley Park.

Although Mowatt's organization had a multi-year grant and did receive the funds promised, he spoke to those who were unlucky. "It's a travesty for those smaller organizations who didn't have multi-year funding who are dependent on the few dollars they get to operate. For those of us with a larger budget and bigger demands, those multi-year grants were essential since the staffing and programming plans were based on a long-term commitment."

There are many arguments to support the arts, both esoteric and economic. On a purely economic level, the arts provide incredible benefit. Firstly, the provincial government

itself figures that every dollar spent on arts and culture brings in between \$1.05 to \$1.35 in tax revenue. According to another report entitled, "Valuing Culture: Measuring and Understanding Canada's Creative Economy" published by Canadian Heritage and the Conference Board of Canada, the culture sector accounts for 7.4 per cent of Canada's GDP, with a footprint of \$84.6 billion dollars in 2007. In contrast, arts spending from all levels of government totalled \$7.9 billion. The arts and cultural sector employs more people than the auto industry in Canada (according to Hill Strategies Research Inc.), and artists typically earn salaries half the size of other Canadians. In addition, in 2002, the value of volunteer time donated to arts and culture was valued at \$3.6 billion (says Statistics Canada in the "Satellite Account of Nonprofit Institutions and Volunteering: 1997 to 2004." So, not only does the arts and culture sector provide incredible economic benefit, but at half the cost of any other industry.

Mowatt doesn't understand how governments ignore their own research. "What's interesting for us is that when cuts are made at government levels, it appears that the arts are most frequently hammered the strongest, when it's the arts that generate the largest return per dollar invested than any other government investment."

So why are arts budgets targeted during the recent cuts?

Barrie replies, "They assume unknowingly that the arts are a diversified, dysfunctional and ununited and incohesive group that can't talk with one mouth, with one voice. That's a sadness to think that way because the recent federal election in Quebec highlighted how significant culture is to that province, and to that people, and they spoke loudly when it came to the polls."

Prove that the provincial government is wrong by calling up your MLA and registering your opinion on the recent arts cuts. Write a letter, and copy Gordon Campbell and Kevin Krueger, the Minister of Tourism, Culture and the Arts, and let them know that you are not impressed. Flex your democratic muscle. Email them or phone their offices.

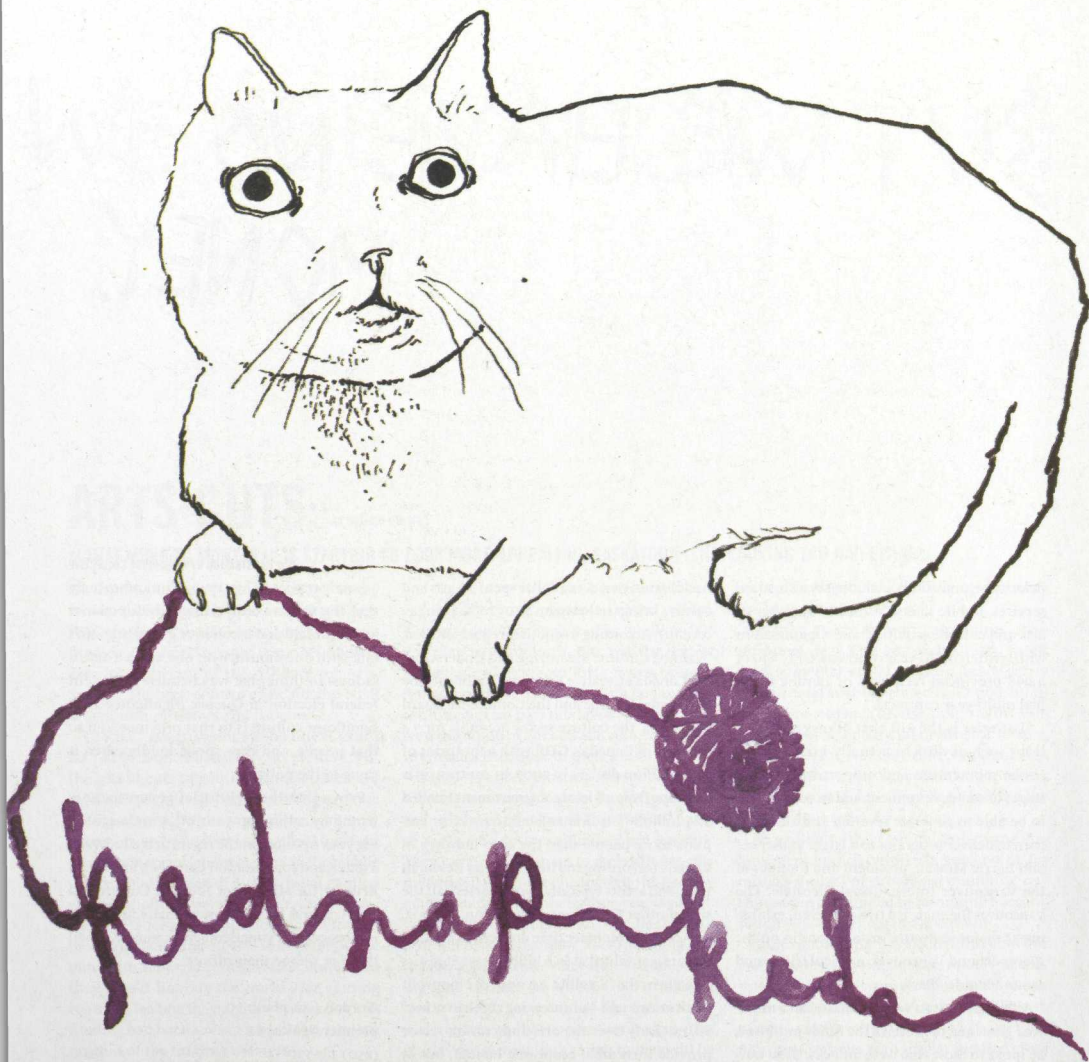
Gordon Campbell:
premier@gov.bc.ca,
(250) 387-1715

Kevin Krueger:
TCA.Minister@gov.bc.ca,
(250) 953-4246

You can also put in your opinion on the new budget by visiting www.leg.bc.ca/budgetconsultations/

// KIDNAP KIDS

// ILLUSTRATION BY CLUBHOUSE COLLECTIVE



**// POSSIBLY IRONICALLY CUTE,
POSSIBLY
TONGUE-IN-CHEEK CUTE**

"I kinda hate it when someone's like, the chords from that chorus are the same as the chorus from that other song," said an outraged Celina Kurz.

"Yeah, seriously. Get over it," agreed band mate Alie Lynch. "Every song is a three-chord pop song."

Kidnap Kids is fronted by Kurz and Lynch. Their music is simple, but upbeat and catchy. They perform simple pop songs and even though one of their songs might have the same chord structure as Iggy Pop's "Passenger" their timbres, rhythms and lyrics are so different it won't bother most people.

Lynch and Kurz are the gregarious duo who do the majority of the talking for the Kidnap Kids during our interview at the Lonsdale Quay food court where they are being interviewed. Sitting quietly next to them is their bass player Enzo Verster. The Kids are young indeed; Lynch and Kurz are 19 and Verster is 17. Their drummer Fred Hawley could not attend and both Kurz and Lynch agreed he was busy "going to school and doing his girlfriend" in Prince George.

The Kidnap Kids' moniker was created after endless debate. They rotated through several other band names before settling on it. For a while they were Bears & Chairs, which became Beggars & Chairs, and at some point they were Satellite Senior & the Junior Lagoons, eventually settling on King Kong Kids before making a realization.

"King Kong Kids [acronymed] to KKK so we decided not to do that," said Kurz, and they switched it to Kidnap Kids.

The names they erratically bounced between are much like their conversation style, which is an endless series of tangential ideas, which could be considered annoying if it wasn't so amusing. The band's strong friendships seem to be a large part of their appeal when they perform. The back-and-forth banter between Kurz and Lynch that dominates the interview isn't far off from their stage banter, and their sense of humour is readily apparent in their music.

With a sound a bit like the anti-folk of the Moldy Peaches, the band is simultaneously adorable in sound and uncomfortable in content.

The songs are cute numbers that'll get your head bobbing, but the lyrical content of some of their songs (pedophilia, having your insides on your outsides) is definitely not cute.

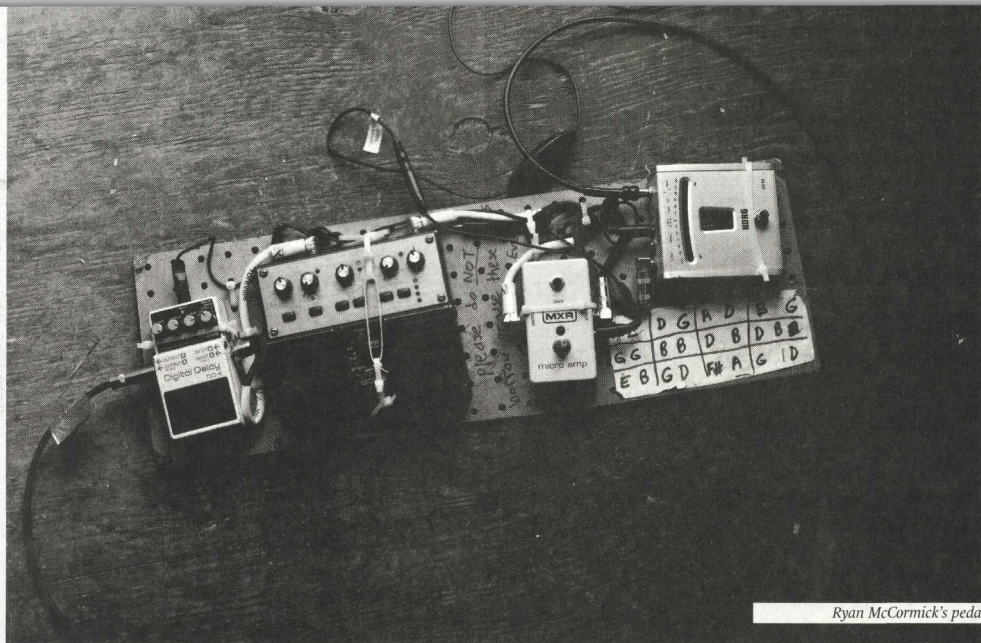
"I like the funniness of having a really cute [sound] and all our songs are—'Whoa that's pretty creepy!'" said Lynch.

They follow this up by saying they were worried about being too cute for their audience, but this degenerated into an argument about what kind of cute they were (tongue-in-cheek, ironic or something else?) which showed they still had a little way to go if they didn't want to be branded as a cute band. Their other songs about annoying ghosts and make out parties tends the band toward the cuter end of the spectrum.

Their first album, *You Would Run From Ratboy Grave*, is coming out on Oct. 3. It was recorded by Verster, who doubles as their recording engineer and also plays around town in Half Chinese. The album had been finished for three months, but had been waiting for someone to create album art for it until Verster's friend Liam Shiveral was asked to do it. It's 12 tracks long and contains most of the songs they've been playing live and you can find a number of them on their Myspace page (www.myspace.com/kidnapkids).

The album is being released on Geographing, which is run by Jarrett Evan Samson (who is a director at the Safe Amplification Site Society and a member of Collapsing Opposites, Role Mach and Shipyards). Samson, in addition to all this, was instrumental in the formation of the band. "Alie promised Jarrett she would be in a band for Teen Rave Up [an event]," said Kurz. This was enough for Lynch to get Kurz, who she had previously sang with at an open mic night and worked with at a video store, to join her and form the band. Verster and Hawley joined later, providing the band with a rhythm section.

Kidnap Kids are having their CD release party with Fine Mist, Candles, the Magician & the Gates of Love and Half Chinese at Goonies on Oct. 3 and will be playing again at the Railway Club for Shindig with Move On Citizen and the Receptionists on Oct. 13. Albums should be available at both events.



Ryan McCormick's pedals

// INSTRUMENTAL LOVE

The relationship between musicians and their gear is a curious one. Some relationships are cinematic love stories while others develop a little more awkwardly. However awkward or romantic the connection is, the fact is, it's a necessary and fundamental arrangement for the creation of music. I spent some time with a few of Vancouver's forthcoming artists and explored their unique love, distaste and passion for all things instrumental.

WORDS AND PICTURES BY: SHAUN STANDER
WWW.SHAUNSTANDER.COM

PROPHECY // SUN

I arrived at PrOphecy's home a little after 2 p.m. on a warm Sunday afternoon curious to see what this experimental artist used to create her rhythmically haunting ambience. After meeting Velcro and Gorb, PrOphecy Sun's twin cats, we sat down on her living room floor amongst an array of gadgets, tape recorders and other unlikely instruments. I wasn't surprised to discover that her parents were both musicians, her mother was a vocalist and played guitar and her father was a percussionist who loved simple and unique sound.

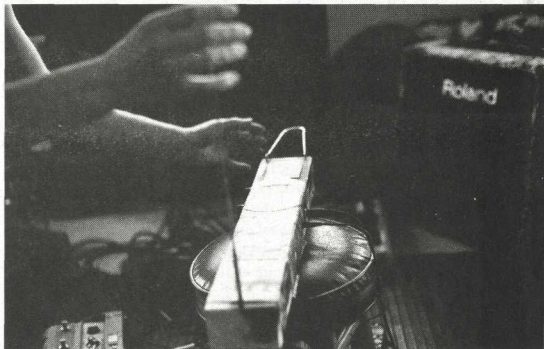
"My dad has this really weird relationship with sound which I think has really affected me. He would do things like play sounds of bells or birds and say to me 'Listen to this!' and I would be like, 'Dad, this is really weird,'" she explained. Clearly this exposure to "weird" sounds has permeated PrOphecy Sun's current style and selection of instruments—which includes two Eiki cassette tape recorders, a digital hand recorder, a Casio PT-30, a Little Tikes kids piano, a beat up harmonica, a theremin, a morse code taper and an effects pedal (with a looping feature) amongst other things.

"[The] instruments I used were probably shakers, little shaky things—



'cause my parents would be playing, and I would be banging things—whether it's pots or pans or making acoustic sounds to whatever they were doing. It's weird. But I'd say my first 'instrument' was my voice. I've had more of a relationship with the sounds that come out of me and kind of how it relates with my body and physicality."

Her voice is indeed a powerful instrument. When used with the effects pedal, it takes on her signature ghostly presence, bundled with fourth, fifth and sixth generation field recordings made with her digital and cassette tape recorders and various clicks and taps from a tapper and shaker, it becomes a heavily layered work. Throw in the eerie sounds of a homemade theremin and you have a pretty unique sound. PrOphcey Sun's gear is mostly made up of fairly inexpensive "garage sale items" but she mentioned that her effects pedal is her centerpiece. "I'd say the effects pedal is how I can create my atmosphere. It's the key to allow me to layer. I can layer a certain amount with my tape players, but it's... it's... kinda like my mother ship and these [other instruments] are my subsidiaries, little floating ships."



// RYAN MCCORMICK (COLLAPSING OPPOSITES)

Collapsing Opposites started as a solo recording project in Ryan McCormick's bedroom sometime around 2002. Using an RC20 LoopStation and a MXR micro amp McCormick pieced and looped songs into existence. More members gradually joined and now McCormick tends to shy away from using the original pedals.

"Dudes would come up to me after a show and be like 'Whoa dude what are those crazy pedals? You got the DD6 and the RC20 and the Micro amp!' And I'd be all 'I just got whatever they gave me at the store I don't even remember.' It seemed to attract gear guys. It actually

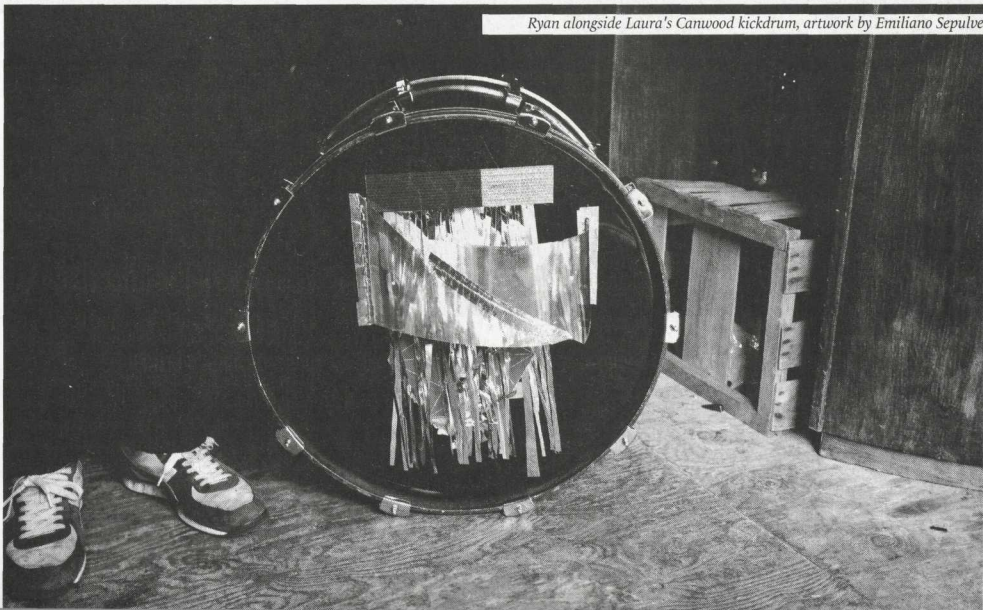
started to bug me after a while. People would kinda be more interested in the gear than the songs in some ways ... Eventually that made me turn the other way and use less and less gear," McCormick explained. "It would be nice to completely not use it, cause it's kind of a hassle to set it all up and everything. I love just seeing a band that's super simple and they just plug in their stuff and go, you know that don't need all these cords and wires."

McCormick tends to use his old 1965 Yamaha electric guitar along with his bandmates Jarrett Evan Samson on bass, Jessica Wilkin on keyboard and Laura Hatfield on drums for a

fuller, quirkier sound—a rather drastic change since their first album that almost exclusively used the pedals.

In the past year the band has also been hosting an art exhibition on Hatfield's Canwood maple kick drum. Various artists have been doing work on the beautiful Alberta-made drum. The artist Emiliano Sepulveda has recently added a spectacular photo-lenticular structure entitled *Object for Passive Light Show*. More can be seen at fouronthefloorprojects.blogspot.com.

Ryan alongside Laura's Canwood kickdrum, artwork by Emiliano Sepulveda



// INSTRUMENTAL LOVE

/ BRUCE LEDINGHAM (RED CEDAR)

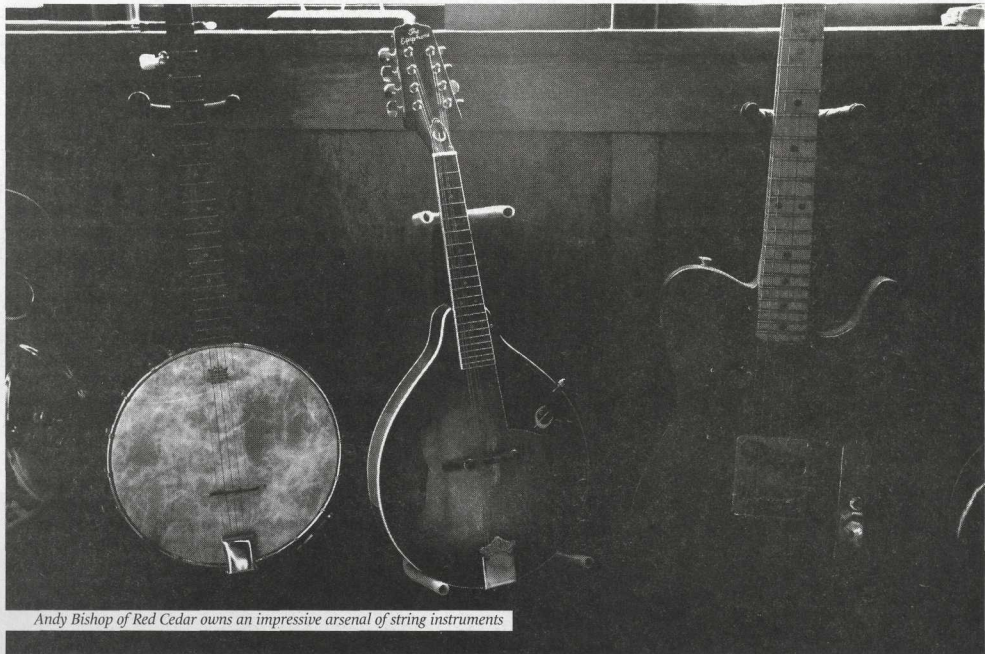
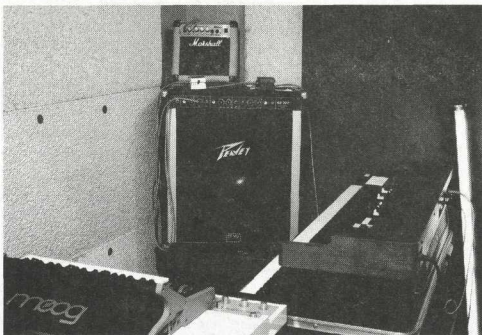
"Key Crazy" is the term Bruce Ledingham used to describe himself during our meeting at Red Cedar's Vancouver character home. Ledingham grew up with piano in the house but never really took to it, preferring to play guitar. Then three years ago a lightning bolt struck.

"I saw the keys player from the Decemberists [Jenny Conlee] playing a real Hammond tone wheel organ and the expression you could achieve with it, the amount of emotion that come out of one of those things was amazing," Ledingham explained. And it seems he's never looked back.

Ledingham owns an impressive collection of rare keyboards and organs which consist everything from modern portable alternatives to classic organs used in the '70s, ranging from a Hammond B3 Digital Organ, Moog analogue synthesizer, to his prized Rhodes digital piano.

"The Rhodes piano ... I have a very rare version. It was only in

Bruce Ledingham's somewhat crowded rehearsal corner



Andy Bishop of Red Cedar owns an impressive arsenal of string instruments

production for half a year in '84 and it was the last model they ever made—arguably the ultimate form of the Rhodes piano. There are only 1,100 in the world. I managed to track one down and drove all the way to Edmonton to get it. So for me it has massive sentimental value. I'll never sell it—never get rid of it!"

Ledingham also has a Memotron synthesizer with a digital duplicate of a Mellotron electro-mechanical polyphonic keyboard. "They're this funky keyboard from the '60s, '70s—that used tape loops. Each key

had an assigned magnetic tape loop for eight seconds of any sampled instrument of anything in that key, so you'll have flutes, strings, choirs, guitars... anything. And it had a lot of quirky character and hiss. ... It's kinda the classic ensemble of '70s keys, but modernized." [*ed. Like the one from Ferris Bueller's Day Off!*]

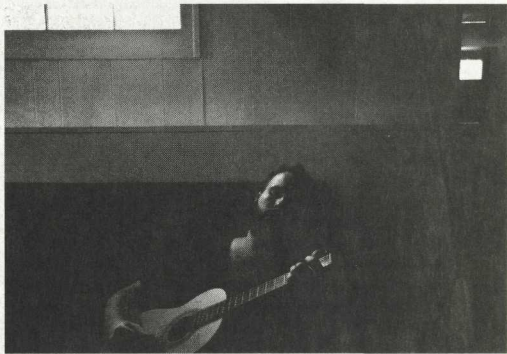
Deeply inspired by Pink Floyd's Richard Wright's richly textured work, Ledingham relentlessly pushes forward, always adding to his gear and style.

JARRED GREFF (THE GREFF BAND)

Jarred Greff is shopping for a new acoustic guitar. His last, which also happened to be his first, which was bought 15 years ago, was recently crushed. Down in the basement of the Greff brothers Jarred and Scott's rehearsal space Jarred told me the story. "My brother's girlfriend kinda accidentally sat on it. [laughs] Actually, I handled it really well because I realized it was more my fault. I put it under the couch leg 'cause I was glueing the bridge and didn't have a wood clamp and the only thing



Scott Greff (left) and Jarred Greff (right) performing "Sharp Woman" on a Mason & Risch acoustic piano and a borrowed classical guitar.



that I found that was the right weight that wouldn't be too heavy and push through, was the leg of the couch!"

After giving me the rundown on his current gear—including a Fender Telecaster Highway One Series guitar, a 2X10 combo Laney amplifier and two reverb pedals, I realized that, much like his musical stylings, Greff enjoyed a "stripped down" approach to his gear.

"We have a mandolin, I think it's from about 1918 or 1920. My grandmother ended up passing away three years ago and she left us a really small inheritance and so me and my brother figured we should go in together and buy something that we could kinda keep but still could use. And so we bought this super old mandolin that was roughly around the age that she was. ... I love the sound. It's got character," Greff told me. "Character" seems to be an important element when selecting a new piece of gear for Greff. "Whatever instrument you play on will dictate how you work in the future and the style you come out with, so I've kinda been choosy to what I put into my guitars."

With his equipment bearing various dings, scratches and worn edges, there's no babying going on here.

"There's definitely a personal connection for most musicians and their gear—like I can't count the amount of times I've actually slept with my guitar. It feels good. It feels right. [laughs] Wait! That makes me sound lonely."



WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

1	2	3
24 Hours of Thunderbird Radio Hell starts at 6 p.m. Two Hours Traffic, Spiral Beach, The Danks @ <i>Venue</i> OTT @ <i>Red Room</i> Reverend Horton Heat, Motorhead, Nashville Pussy @ <i>Vogue</i>	24 Hours of Thunderbird Radio Hell Afterparty: Dylan Thomas, What's Wrong Toher?, Twin Cry- stals @ <i>Ukrainian Hall</i> Colour & the Shape, Sex Attack! @ <i>Astoria</i> You Say Party! We Say Diel, Gang Violence @ <i>Bilmore</i>	The Dutches & the Duke, Sian Alice Group @ <i>Bilmore</i> Hawaiian Bibles @ <i>Funky Winkerbeans</i> C.R. Avery @ <i>Rio</i> Kidnap Kids, Fine Mist, Candles @ <i>Gonies</i> Nadja, Ahna @ <i>Rickshaw</i>
4	5	6
Mastodon, Converge, High on Fire, Dethklok @ <i>Orpheum</i>	Pilot Speed, Elias, Jason Bajada @ <i>Bilmore</i>	Shindig!: Jody Glenham, Lengthy List of Lovers, Tigerhead @ <i>Railway</i> Loney Dear, Asobi Seksu, Sleepy Sun @ <i>Bilmore</i>
7	8	9
Disorder Night! Boogie Monster, Walter TV, World Club @ <i>Astoria</i> The Horrors, Japanese Motors @ <i>Venue</i> Elliott Brood, the Wooden Sky, Sleepy Sun @ <i>Bilmore</i>	Mono, Maserati @ <i>Bilmore</i> Plus Perfect, the Tranzni- tors, Hard Feelings @ <i>Honey</i> Junior Boys, Circlesquare @ <i>Venue</i>	School of Seven Bells, the Depreciation Guild, War Paint @ <i>Bilmore</i> No L.A. Kill, MT-40 @ <i>Astoria</i> Gogol Bordello, Apostle of Hustle @ <i>Vogue</i>
10	11	12
Starfucker, Deelay Ccelay @ <i>Bilmore</i> Passion Pit @ <i>Venue</i> Gogol Bordello, Apostle of Hustle @ <i>Vogue</i>	Juliette Lewis, the Eltes, American Bang @ <i>Commodore</i> No Horses, A Pale Blue, Adelaide, Red Cedar, The Shilohs @ <i>W.L.S.E. Hall</i>	Butthole Surfers, Psychic Ills @ <i>Commodore</i> Federico Aubete, De Pedro @ <i>Venue</i>
13	14	15
Shindig!: Kidnap Kids, Move on Citizen, the Receptionists @ <i>Railway</i> Monsters of Folk @ <i>Commodore</i> Metronomy, Fool's Gold, My! Gay! Husband! @ <i>Red Room</i>	Nü Sense, ShEAring PinX, Ahna @ <i>Pat's Pub</i> ...And You Will Know Us by the Trail of Dead, Future of the Left @ <i>Venue</i> Grizzly Bear @ <i>Vogue</i>	Chad Vangalen, Castl- emusic @ <i>Rio Theatre</i> Shipyard, Stamina Mantis, Frozen Stake, Burrow Owl @ <i>Honey</i> Winterrimms, Pawnshop Diamond, Greenbelt Col- lective @ <i>Railway</i>
16	17	18
The Heard, the SSRIs, Makout Videotape, War Vincat @ <i>Bilmore</i> Fur Bearing Animals, Analog Bell Service @ <i>Pub 340</i>	Defektors, White Lung, Random Cuts @ <i>Astoria</i> Catlow, Winterrimms, Piper Davis @ <i>Bilmore</i> Dragonette @ <i>Venue</i>	Le Loup, Nurses @ <i>Bilmore</i> Gossip, MEN @ <i>Commodore</i> Quiet Kids, All Purpose Voltage Heroes @ <i>Honey</i>
19	20	21
Mark Berube and the Patriotic Few @ <i>Bilmore</i> Kid Sister, Flosstradamus @ <i>Venue</i>	Shindig!: Weathered Pines, Mania Ray Gun, Witch Water @ <i>Railway</i> A Place to Bury Strang- ers, These Are Powers @ <i>Bilmore</i> Islands, Jemina Pearl @ <i>Rickshaw</i>	Yo La Tengo @ <i>Commodore</i> Hermetic, Bad Fate, Oro- motto Diamond, Deter- tion Sucks @ <i>Bilmore</i>
22	23	24
Young Galaxy, Bend Sinis- ter @ <i>Bilmore</i> The Airborne Toxic Event, the Henry Clay People @ <i>Commodore</i>	Bad Fate, Bench/Dawn Optimist, Pro Nails @ <i>Railway</i> MIKA @ <i>Commodore</i> Ani DiFranco @ <i>Centre of the Performing Arts</i>	Amy Millan, Bahamas @ <i>Bilmore</i> The Jesus Lizard, Woman- kind @ <i>Commodore</i> Bela Fleck, Zakir Hussain, Edgar Meyer @ <i>Chan Centre</i>
25	26	27
Shonen Knife, the Strange Music @ <i>Bilmore</i>	The Dodds, Ruby Suns @ <i>Bilmore</i> The Sounds, Foxy Shazam! @ <i>Commodore</i>	Shindig!: The Dodos, Ruby Suns @ <i>Bilmore</i> The Sounds, Foxy Shazam! @ <i>Commodore</i>
28	29	30
Shonen Knife, the Strange Music @ <i>Bilmore</i>	Timecopz, Indian Wars, Student Teacher @ <i>Honey</i>	Broadcast, Atlas Sound, Selmanaires @ <i>Bilmore</i>
31	32	33
Halloween! Jeremy Jay, Fan Death @ <i>Bilmore</i> Bogus Tokus, No Gold @ <i>Astoria</i>		

// CiTR 101.9 FM PROGRAM GUIDE

DISORDER SUGGESTS LISTENING TO CiTR ONLINE AT WWW.CITR.CA, EVERYDAY.

	SUNDAY		MONDAY		TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
6am			CiTR Rebroadcast		Pacific Pickin' (Roots)	CiTR Rebroadcast	CiTR Rebroadcast	CiTR Rebroadcast	CiTR Rebroadcast	6am
7	CiTR Rebroadcast									7
8					Fill In	Suburban Jungle (Eclectic)	End Of The World News (Talk)	Fill In		8
9	Tana Radio (World)		Breakfast With The Browns (Eclectic)					Synchronicity (Talk)		9
10	Shookshookta (Talk)				Third Time's The Charm (Rock)	Pop Drones (Eclectic)	Sweet And Hot (Jazz)	Ska-T's Scenic Drive (Ska)	The Saturday Edge (Roots)	10
11	Kol Nodedi (World)		Fill In							11
12pm			Alt Radio (Talk)	Canadian (Talk)	Morning After Show (Eclectic)	Anoize (Noise)	Duncan's Donuts (Eclectic)	These Are The Breaks (Hip-hop)	Generation Anihilation (Punk)	12pm
1	The Rockers Show (Reggae)				Laugh Tracks (Talk)	The Green Majority (Talk)	We All Fall Down (Eclectic)	Fill In		1
2			Parts Unknown (Pop)		Wings (Talk)	Democracy Now (Talk)	Ink Studs (Talk)	Radio Zero (Dance)	Power Chord (Metal)	2
					Reel to Real (Talk)					
3	Blood On The Saddle (Roots)	Shameless (Eclectic)	Lets Get Baked (Talk)		Native Solidarity News (Talk)	Rumbletone Radio A Go Go (Rock)	Japanese Musicquest (World)			3
4			The Rib (Ecl)		Radio Freethinker (Talk)		French Connection (World)	Nardwuar Presents (Nardwuar)	Code Blue (Roots)	4
5	Chips (Pop)	Saint Tropez (Pop)	Fill In		Weners BBQ (Sports)	Arts Report (Talk)	Café Radio (World)	News 101 (Talk)	The Leo Ramirez Show (World)	5
			Career Fast Track (Talk)							
6	Queer FM (Talk)		This Side of Monday (Eclectic)		Flex Your Head (Hardcore)	Audiotext (Talk)	Stereoscopic Redoubt (Rock)		Nasha Volna (World)	6
7						Sam-squatch (Ecl)	Canadian Way (Ecl)			
8	Rhythms (World)	Awesome (Ecl)	Radio Free Gak (Eclectic)		Life On Jumpstreet (Dance)		Exquisite Corpse (Experimental)	UBC Sports	Shadow Jugglers (Dance)	7
						Folk Oasis (Roots)				8
9	Mondo Trashed (Ecl)				Crimes And Treasons (Hip-hop)	Sexy In Van City (Talk)	Live From Thunderbird Radio Hell (Live)		Synaptic Sandwich (Dance/Electronic/Eclectic)	9
10	Transcendence (Dance)		The Jazz Show (Jazz)					Shake A Tail Feather (Soul/R&B)		10
11					CabaRadio (Talk)		Hypnotic Groove (Dance)			11
12am						Hans Kloss Misery Hour (Hans Kloss)			Beats From The Basement (Hip-Hop)	12am
1										1
2							Aural Tentacles (Eclectic)	The Vampire's Ball (Industrial)		2
3	CiTR Rebroadcast		CiTR Rebroadcast		CiTR Rebroadcast	CiTR Rebroadcast			CiTR Rebroadcast	3
4								CiTR Rebroadcast		4
5										5

SUNDAY

TANA RADIO
(World) 9-10am

Shookshookta
(Talk) 10-11am
A program targeted to Ethiopian people that encourages education and personal development.

KOL NODEDI
(World) 11am-12pm
Beautiful arresting beats and voices emanating from all continents, corners and voids. Always rhythmic, always captivating. Always crossing borders.

THE ROCKERS SHOW
(Reggae) 12-3pm
Alternating Sundays
Reggae inna all styles and fashion.

BLOOD ON THE SADDLE
(Roots) 3-5pm
Alternating Sundays
Real cowshit-caught-in-nyer-boots country.

SHAMELESS
(Eclectic) 3-5pm
Alternating Sundays
Dedicated to giving local music acts a crack at some airplay. When not playing the PR shtick, you can hear some faves you never knew you liked.

CHIPS WITH EVERYTHING
(Pop) 5-6pm
Alternating Sundays
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge.

SAINT TROPEZ
(Pop) 5-6pm
Alternating Sundays
Welcome to St. Tropez!
Playing underrated music from several decades!
st.tropez101.9@gmail.com

QUEER FM
(Talk) 6-8pm
Dedicated to the gay, lesbian, bisexual and transsexual communities of Vancouver. Lots of human interest features, background on current issues and great music.
queerfmradio@gmail.com

RHYTHMSINDIA
(World) 8-9pm
Alternating Sundays
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

ALL AWESOME IN YOUR EARS
(Eclectic) 8-9pm
Alternating Sundays

MONDO TRASHO
(Eclectic) 9-10pm
The one and the only Mondo Trasho with Maxwell Maxwell—"don't miss it!"

TRANCENDANCE
(Dance) 10pm-12am
Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.
trancendance@hotmail.com

MONDAY

BREAKFAST WITH THE BROWNS
(Eclectic) 8-11am
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.
breakfastwiththebrowns@hotmail.com

ALTERNATIVE RADIO
(Talk) 12-1pm
Alternating Mondays
Hosted by David Barsamian.

CANADIAN VOICES
(Talk) 12-1pm
Alternating Mondays

PARTS UNKNOWN
(Pop) 1-3pm
An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

LET'S GET BAKED
(Talk) 3-4pm
Vegan baking with "rock stars" like Laura Peek, the Food Jammers, Knock

Knock Ginger, the Superfantastics and more.

THE RIB
(Eclectic) 4-5pm
Explore the avant-garde world of music with host Robyn Jacob on the Rib. From new electronic and experimental music to improvised jazz and new classical! So weird it will blow your mind!

CAREER FAST TRACK
(Talk) 5:30-6pm

THIS SIDE OF MONDAY
(Eclectic) 6-7:30pm
Fun and independent music supported by a conversational monologue of information, opinion and anecdotes focusing on the here, the now and the next week.
becktrex@gmail.com

RADIO FREE GAK
(Eclectic) 7:30-9pm

THE JAZZ SHOW
(Jazz) 9pm-12am
Vancouver's longest running prime-time jazz program. Hosted by the ever suave, Gavin Walker. Features at 11pm.
Oct. 5: *Into Somethin'*! A fine album by a man they called "the Coltrane of the organ," Larry Young (aka Khalid Yasin) with guitarist Grant Green and tenor saxophonist Sam Rivers.
Oct. 12: *Into Something*: The versatile Yusef Lateef (flute, oboe and tenor saxophone) made this album just before he joined Cannonball Adderley's band. Lateef is heard with pianist Barry Harris and drum great Elvin Jones.
Oct. 19: *Four Altos*: Phil Woods, Gene Quill, Hal Stein and Sahib Shihab playing arrangements by pianist Mal Waldron and Teddy Charles. A rare item on Prestige Records.
Oct. 26: *Now's The Time*: A live recording by bass virtuoso Richard Davis with tenor saxophonist Clifford Jordan and Marvin "Hannibal" Peterson on trumpet. Edgy and compelling.

TUESDAY

PACIFIC PICKIN'
(Roots) 6-8am
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.
pacificpickin@yahoo.com

THIRD TIME'S THE CHARM
(Rock) 9:30-11:30am
Open your ears and prepare for a shock! A harmless note may make you a fan! Deadlier than the most dangerous criminals!
borninsixtynine@hotmail.com

MORNING AFTER SHOW
(Eclectic) 11:30am-1pm
An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. The Morning After Show has local bands playing live on The Morning After Sessions.

LAUGH TRACKS
(Talk) 1-2pm
Laugh Tracks is a show about comedy. Kliph Nesteroff, from the 'zine Generation Exploitation, hosts.
generationexploit@yahoo.com, musicalboot@yahoo.ca

WINGS
(Talk) 2-2:30pm

Reel to Reel
(Talk) 2:30-3pm
Movie reviews and criticism.

NATIVE SOLIDARITY NEWS
(Talk) 3-4pm
A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity.

RADIO FREETHINKER
(Talk) 4-4:30pm
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis. The real world is

a beautiful and fascinating place and we want people to see it through the lens of reality as opposed to superstition.

WENER'S BARBEQUE
(Sports) 4:30-6pm
Daryl Wener talks about the world of sports. Everything from the Canucks to the World Rock Paper Scissors Championship.
ethanwener@hotmail.com

FLEX YOUR HEAD
(Hardcore) 6-8pm
Punk rock and hardcore since 1989. Bands and guests from around the world.

LIFE ON JUMPSTREET
(Dance) 8-9pm

CRIMES & TREASONS
(Hip-hop) 9-11pm
crimesandtreasons@gmail.com

CABARADIO
(Talk) 11pm-12am
For the world of Cabaret. Tune in for interviews, skits, musical guests and more. It's Radio with sass!

WEDNESDAY

SUBURBAN JUNGLE
(Eclectic) 8-10am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Not to be missed!
dj@jackvelvet.net

POP DRONES
(Eclectic) 10-11:30am

ANOIZE
(Noise) 11:30am-1pm
An hour and a half of avant-rock, noise, plunderphonic, psychedelic and outsider aspects of audio. An experience for those who want to be educated and EArItated.
lukemeat@hotmail.com

THE GREEN MAJORITY
(Talk) 1-2pm
Canada's only environmental news hour, syndicated by CIUT 89.5 FM Toronto or www.greenmajority.ca.

DEMOCRACY NOW

(Talk) 2-3pm

RUMBLETONE RADIO A GO GO

(Rock) 3-5pm
Primitive, fuzzed-out garage mayhem!

ARTS REPORT

(Talk) 5-6pm

AUDIOTEXT

(Talk) 6-6:30pm
The juiciest Canadian writing: poetry readings, author interviews, short stories, spoken word, etc.

SAMSQUANTCH'S HIDEAWAY

(Eclectic) 6:30-8pm
Alternating Wednesdays
All-Canadian music with a focus on indie-rock/pop.
anitabinder@hotmail.com

THE CANADIAN WAY

(Eclectic) 6:30-8pm
Alternating Wednesdays

FOLK OASIS

(Roots) 8-10pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997.
folksoasis@gmail.com

SEXY IN VAN CITY

(Talk) 10-11PM
Your weekly dose of education and entertainment in the realm of relationships and sexuality.
sexyinvanacity.com/category/sexy-in-vancity-radio
Hans Kloss' Misery Hour (Hans Kloss) 11pm-1am
Pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

SWEET AND HOT

(Jazz) 10am-12pm
Sweet dance music and hot jazz from the 1920s, '30s and '40s.

DUNCAN'S DONUTS

(Eclectic) 12-1pm

Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.
duncansdonuts.wordpress.com

WE ALL FALL DOWN

(Eclectic) 1-2pm
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. www.weallfalldown-citr.blogspot.ca

INK STUDS

(Talk) 2-3pm
Underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

JAPANESE MUSICQUEST

(World) 3:30-4pm
Syndicated from CJLY Kootenay Co-op Radio in Nelson, B.C.

FRENCH CONNECTION

(World) 3:30-5pm
French language and music.

CAFE RADIO

(World) 5-6pm
Iranian talk and music syndicated from CJFS Simon Fraser University, Burnaby, B.C.

STEREOSCOPIC REDOUBT

(Rock) 6-7:30pm
Psychedelic, acid punk, freakbeat, prog and other grotesque and socially relevant artifacts from 1965 to today, with an emphasis on Vancouver's freak flag with pride.
www.myspace.com/sterescopicredoubt

EXQUISITE CORPSE

(Experimental) 7:30-9pm
Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane.
artcorpse@yahoo.com

LIVE FROM THUNDERBIRD RADIO HELL

(Live Music) 9-11pm
Featuring live band(s) every week performing

in the CiTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

HYPNOTIC GROOVE

(Techno) 11pm-12am

Aural Tentacles

(Eclectic) 12-6am
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.
auraltentacles@hotmail.com

FRIDAY

SYNCHRONICITY

(Talk) 9-10am
Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun! This is not your average spirituality show.

SKA-T'S SCENIC DRIVE

(Ska) 10am-12pm
Canada's longest running Ska radio program.
djska_t@hotmail.com

THESE ARE THE BREAKS

(Hip-hop) 12-1pm
Top notch crate digger DJ Avi Shack mixes underground hip-hop, old school classics, and original breaks.
beatstreet@telus.net

RADIO ZERO

(Dance) 2-3:30pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood and whatever else.
www.radiozero.com

NARDWUAR

(Nardwuar) 3:30-5pm
Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo...doot doo!
nardwuar@nardwuar.com

NEWS 101

(Talk) 5-6pm

HOT MESS

(Eclectic) 6-7:30pm
On temporary hiatus. Will be replaced with UBC Sports.

AFRICAN RHYTHMS

(Eclectic) 7:30-9pm
On temporary hiatus. Will be replaced with UBC Sports.

RAINBOW GROOVE

(Dance) 9-10:30pm
On temporary hiatus. Will be replaced with UBC Sports.

SHAKE A TAIL FEATHER

(Soul/R&B) 10:30-12am
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

THE VAMPIRE'S BALL

(Industrial) 12-4am
Dark, sinister music to soothe and/or move the Dragon's soul. Industrial, goth and a touch of metal too. Blog: thevampiresball.blogspot.com.
thevampiresball@gmail.com

SATURDAY

The Saturday Edge

(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits! steveedge3@mac.com

GENERATION ANIHILATION

(Punk) 12-1pm
A fine mix of streetpunk and old-school hardcore backed by band interviews, guest speakers and social commentary.
crashnburnradio@yahoo.ca

POWER CHORD

(Metal) 1-3pm

Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff the Metal Pimp.

CODE BLUE

(Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul.
codeblue@buddy-system.org

THE LEO RAMIREZ SHOW

(World) 5-6pm
The best of mix of Latin American music.
leoramirez@canada.com

NASHA VOLNA

(World) 6-7pm
News, arts, entertainment and music for the Russian community, local and abroad.
nashavolna.ca

SHADOW JUGGLERS

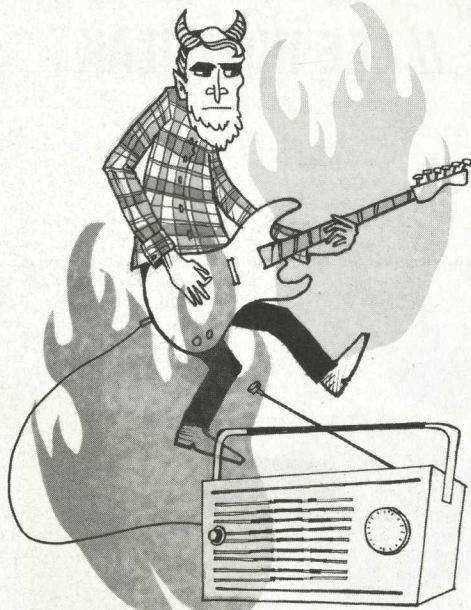
(Dance/Electronic) 7-9pm
Broaden your musical knowledge with DJs MP, Socool, Soo and their guests. Working across music genres including electronic and club-based music.
shadowjugglers@hotmail.com

SYNAPTIC SANDWICH

(Dance/Electronic/Eclectic) 9-11pm
If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you!
www.synapticssandwich.net

BEATS FROM THE BASEMENT

(Hip-hop) 11pm-1am
Hosted by J-Boogie and Joelboy. The latest tracks, classics, rare and obscure, current events and special features of peeps coming into the studio. Listeners can expect to be entertained...church.
klymkiw@gmail.com



// TWENTY FOUR HOURS OF HELL

BY GAVIN REID / ILLUSTRATION BY JILL SOUTHERN

If you are a lover of music then chances are you feel a special connection to live performance. There is something magical when experiencing live music that does not occur when simply listening to a record. This is why it is commonplace to see artists release live DVDs and CDs. In Vancouver, we enjoy a thriving and eclectic local scene. As a fan, attending shows on a regular basis can be a difficult commitment to make—and at times a costly endeavour. So what is the hardcore music fan to do? How can one stand in awe of such a deliciously diverse buffet of musical offerings and satisfy his or her voracious appetite? Simply by tuning into CiTR 101.9 FM on Oct. 1, that's how. In recent years Thunderbird Radio Hell has sought to bring the live experience to its listeners and now it will go one step beyond and offer a full 24-hour showcase of Vancouver's finest local music live.

Besides giving fans of the show a unique chance to hear tons of their favourite acts, the program will also give artists a kind of exposure and experience that they may not be accustomed to. From 6 p.m. on Oct. 1 to 6 p.m. the next day, bands and solo artists will roll into campus and bring their best to the airwaves. I sat down with Ben Lai, host of Thunderbird

Radio Hell to find out a bit more about his hopes for the show. "Right now we're thinking between 24 to 30 acts. We're trying to be slightly conservative in our scheduling since it's our first year doing this. Initially we were thinking about breaking some record, but for now we are just going to try and squeeze as much music comfortably into the show as we can."

Expect to hear a bit of everything from rock and ska to New Wave, hip-hop and psychedelic. In our discussion, Lai could confirm the participation of electro-punk act Twin Crystals, New Wave revival rockers You Say Party! We Say Die!, garage punks What's Wrong Tohei, ambient/folk singer/songwriter Leah Abramson and psychedelic rockers the Green Hour Band.

Hosting duties for Thunderbird Radio Hell began in 2002 for Lai. Prior to taking the reigns in Hell, Lai was involved with Shindig [*ed. Shindig is currently happening every Tuesday at the Railway. Come down!*], a battle of the bands program in which the winning act earned a live showcase on Thunderbird Radio Hell. Out of this relationship, he soon inherited hosting duties and is now primed to take his love of presenting live music to the next level.

In an undertaking of this kind, there are

numerous obstacles that arise in terms of production and scheduling.

"The change over is gonna be a big deal. Setting up gear, people getting in and out of the lounge. We're hoping we can cut time down from half an hour to maybe 20 minutes. Getting a house drum kit and some amps in here will hopefully save us some time." Another factor Lai noted was the volume of people that could potentially be buzzing around campus at noon while bands are trying to unload their vans. "My show normally runs at night when campus is empty. With this, when everybody's at lunch or whatever and bands are coming out here through traffic, we're gonna have to tell them to come early." While rock 'n' roll and punctuality rarely go hand in hand, Lai remains cautiously optimistic.

Lai even has a plan to keep going throughout this upcoming marathon of music. "There will be a bed of sorts somewhere. I don't handle coffee all that well. There's also the afterparty. I'm thinking maybe power naps."

Tune in Oct. 1 at 6 p.m. to 101.9 FM or online at www.citr.ca for Twenty Four Hours of Thunderbird Radio Hell. The afterparty will be taking place at the Ukrainian Hall on Oct. 2 with bands to be announced soon.

ART PROJECT

// LEE HUTZULAK

fig. 1 Air Signs (cover)
fig. 2 A Vulcan Enthusiases the Electric Autoharp
fig. 3 Hi Pitches
fig. 4 Magnetic Gold

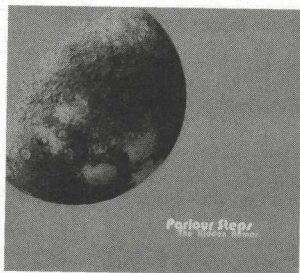
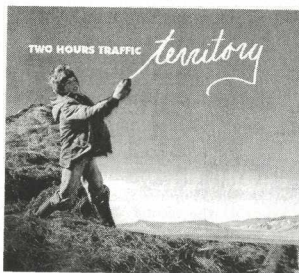
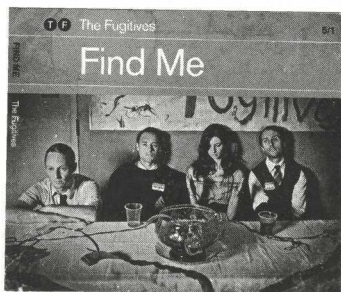


Lee Hutzulak has exhibited his drawings internationally, and most recently at Toronto's Narwhal gallery. Music is the main squeeze though. Current projects include work on a new Dixie's Death Pool studio album, and posting his music/art videos on YouTube. Hutzulak regularly pillages his drawing titles for band/song names and lyrics. Some favourites include: Spectrum Interview, Attn: Diamond Shoppers, Collapsing Lung, Not Yet Yeti, Infinity Mattress (electro-acoustic quiet noise groups), Princess Builder, Angel Trumpets Clicking Death (solo albums), How Clouds Dream, Behind the Singing Bush, Wear the Green Dress Tonight, Memory Etiquette, Jelly Boxer (songs). Check these drawings and more out at www.leehutzulak.com.









// UNDER REVIEW

AMELIA CURRAN

HUNTER, HUNTER

Six Shooter Records

Today, everyone is in a hurry—to catch the bus, to make an appointment or to make it to work or class. And sometimes, without even realizing it, we need something to push our pause buttons and force us to stop, slow down and breathe. Amelia Curran's *Hunter, Hunter* does just that.

With her fifth album, Curran, a Newfoundland native, confesses dark and sad thoughts that we all think ourselves, but are perhaps too hesitant to acknowledge. With shades of Sarah Harmer and Joni Mitchell, Curran proves her infinite talent as a wise and mature artist.

One of the most admirable qualities of this album is Curran's simplistic and intimate approach. There are no lush harmonies, overpowering rhythm sections or over-complicated arrangements. In fact,

most of the arrangements consist only of Curran's welcoming and haunting voice, a guitar and bass. While in most cases this lineup might prove to be repetitive, Curran makes it work. One can't help but feel as though Curran is sitting right beside you whispering her confessions into your ear.

Suggested tracks include "The Mistress" and "The Dozens"—the latter providing a break from the confessional feel of the other tracks. The accordion and more up-tempo cabaret style makes one feel as though they have been temporarily whisked away to the streets of Paris.

Don't be surprised if you find yourself nodding in recognition to Curran's many confessions. Just pour yourself another glass of red wine and realize that sometimes all you need in order to breathe is a song.

—Melissa Foye

DUPLEX WORSE!

Mint Records

There's a delicate balance between simplicity and complexity in children's songs like "Baby Beluga" or "I am a Pizza." Music that's overly complex or difficult to listen to can be alienating to children—or anyone really. Music that's too simple will bore children (and their parents).

According to their press release Duplex's sophomore release continues their mission to deliver indie rock to kids. Occasionally this album probably errs on the side of complexity for a five-year-old, but there's a lot of fun tracks here that kids will get into. "That's How we Make a Sandwich" is catchy as hell, easy to sing along to and about an activity that's fun to participate in. "7 Noble Gases" is an educational intro to chemistry that disguises itself as a ridiculous heavy rock song. The album stands strongest when it's trying to be fun, and it's hard not to imagine kids rocking out with their parents to those ones.

Where the album falls down is when it tries to introduce heavier subjects, like evolution, with

cringe worthy lyrics such as those on "Alive" ("Species, what is species? / Not a matter of distinction but a matter of degree") or the story of same-sex divorce, which is unlikely to help any child going through it to feel any better about the situation ("We're unhappy / We feel stuck / We give up up up up / You will see we'll love you more / Instead of two dads now you'll have four.")

Gaffes like that aside, this album is pretty adorable and the players on the album (Veda Hille, Geoff Berner, members of No Kids and AC Newman to name a few) do an excellent job of putting together simple songs that will do a good job of bridging the gap between Raffi and the New Pornographers for young listeners.

—Jordie Woy

THE FUGITIVES

FIND ME

Independent

Vancouver band the Fugitives deliver a new EP with the heart-strings-tugging conceptual theme of people in solitude and isolation. "Find Me" is soaked in folk-feel and Canadiana, with touches of gypsy flair: banjos, mandolins and accordions all figure into the sad

MAGNETA LANE GAMBLING WITH GOD

Last Gang Records

Gambling with God, the second full-length from much hyped Toronto trio Magneta Lane is a near-flawless piece of indie rock. Lexi Valentine's near-perfect voice and straightforward guitar style both have enough beauty and attitude to carry gentle ballads and full rock-outs. French's bass lines are deep, tight and consistent, gluing the songs together. Nadia King's phenomenal beat-keeping is dynamic and interesting. The band has a great sense of song structure and the lyrics are thoughtful. The track list is diverse and well-ordered. Most of all, these ladies manage to create a huge sound with just three people.

However, there is still something missing. *Gambling with God* is good, but why isn't it great? It is not particularly mind-blowing, but it is enjoyable to listen to. It isn't particularly groundbreaking, but it is well done. Perhaps there is something lost in the mix; it is almost too clean and perfect. It could use more grit—more life. It sounds as though something is held back. It has all the ingredients to hit but fails to connect. In the end, it is a good album that will probably sound great live.

—Mark PaulHus

CAROLYN MARK & NQ ARBUCKLE

LET'S JUST STAY HERE

Mint Records

Carolyn Mark & NQ Arbuckle, both good team players as well as solid individual acts, have finally built on the promise of their earlier collaboration on the track "Fireworks" from Mark's 2005 release, *Just Married: An Album of Duets*. The new product, *Let's Just Stay Here*, is a charmingly meat-and-potatoes album, full of wholesome hooks, beefy string lines and hot, brothy

harmonies. (Maybe I should have had dinner before I wrote this.)

Let's Just Stay Here is careful to maintain an appealing balance throughout—balance between the cynical and the apologetically maudlin (as in the blushingly sweet "Officer Down"); balance between sunny sing alongs and gritty 2 a.m. ballads; and of course, in the time honoured country tradition of male-female duos, balance between hoarse rumbling and honeyed, Neko Case-esque crooning. The result is an album that's sturdy and even, but that rarely builds to anywhere. If a song begins strong, it will probably end strong. Most tracks fly beneath the radar and dole out modest payoffs. While this can sustain interest for a good long while, the home comforts of the well-built country song may start to seem a little stale towards the end. Luckily, the album's penultimate song—"When I Come Back"—is also its best, shimmering with all the energy and unruliness missing in the other songs. It's enough to revive the listener's interest for the title track, a sweet and wistful waltz, which closes out the album.

—Miranda Martini

PARLOUR STEPS

THE HIDDEN NAMES

Nine Mile Records

There is a song on Parlour Steps' latest disc called "Little Pieces" that contains these words, "We break and then we go / We try, we try and stay hopeful / But it seems the more we learn, the less we know." These words are so true, so simple, so real and so well placed within chords. The movements and progressions are so precise. And such is the standard with Parlour Steps. Gorgeous music wound around conscious and smart lyrical wordplay that melds together to form a perfect, almost otherworldly art form. Yes, the West Coast musical landscape just got a little brighter with the release of *The Hidden Names*. Hot on the heels of last year's outstanding *Ambiguo*, *Hidden Names* is ripe with precious moments and is a marked step forward and upward for a band that keeps getting better with each release. Singer/songwriter Caleb Stull's voice mixes happily with bassist Julie Bevalis and newest member, keyboardist Allyson Mara, and is a large part of what makes their music so stunning as drummer Robert Linton keeps time with the best of them and guitarist Rees Haynes adds a cooling finishing touch. This music is a wake up call to an audience that needs a tuncful shake up and *Hidden Names* is a shiny soft weapon aimed directly at the heart that will be sure to leave fans breathless and even more rabid in their love of this excellent band!

—Nathaniel Bryce

sonic translations of loneliness. The Fugitives got their inspiration from tales in newspapers and overheard conversations, searching for ways to talk, musically, with and about people who seem as distant as anyone could possibly be, like the subject of the track titled "To the Man Found in His Apartment Seven Years After His Death."

The sound of "Find Me" is reminiscent of Sufjan Stevens or Beirut, and the songs are diverse and well balanced. Interweaving spoken word and poetry between and within tracks adds some lyrical heft to the EP. The ironically titled "Music" is a spoken word piece where two of the band members recite some musings on the very nature of music in synchrony.

The Fugitives have been touring all over North America and Europe to much acclaim. Having played at a variety of festivals, they seem to have really gelled as a band and deliver tight, well-composed music that demonstrates great storytelling and lyrical ability. The diverse EP shows creativity and imagination, giving a sampling of the spectrum that the Fugitives are capable of. All around, a solid release.

—Adam Mannegren

SILVER STARLING**SILVER STARLING***Last Gang Records*

Silver Starling is the latest band to emerge from under the mighty shadow of Arcade Fire. Violinist/keyboardist Marika Anthony-Shaw is a touring member of the iconic Montreal collective, and frontman Marcus Paquin is engineering the band's upcoming album. Comparisons between the two groups are warranted, given Silver Starling's penchant for moody, baroque-tinged atmospherics. Paquin's vocals are strained and emotive, at times sounding distinctly similar to Win Butler.

The group's self-titled debut is an assured, mature-sounding album, although it's a little smooth around the edges. The guitars shimmer rather than bite and the rhythm section is more plodding than it is rocking. At times, the group is so mellowed out that it sounds like Bon Iver. This is especially noticeable on the quietly reverent "Love and a Broken Heart," a reverb-soaked

ballad with haunting pedal steel flourishes.

When *Silver Starling* finally kicks into high gear on "This Is Not a Dream," it's a moment of revelation that shows the band's massive potential—if only it was willing to show its claws more often. For the most part, however, the album is pleasantly atmospheric. The chugging, bass-heavy groove "Closer" and the slow-building opener "Something Over Nothing" would be ideal for movie soundtracks, but they're unlikely to hold your full attention.

—Alex Hudson

TWO HOURS TRAFFIC**TERRITORY***Bumstead*

Two Hours Traffic's last album, 2007's *Little Jabs*, earned the Charlottetown group a short list nomination for the coveted Polaris Prize. Given this successful track record, it's not surprising

that the band chose to employ a similar formula for the follow-up. None of the songs on *Territory* are as immediately catchy as past singles "Stuck for the Summer" or "Nighthawks," but there are still plenty of memorable moments. "Noisemaker" is a shimmering pop anthem structured around a two-note guitar hook and subtle falsetto harmonies. The fuzz-drenched "Happiness Burns" scales back the group's usual earnestness in favour of dreamy guitar leads and effectively deadpan vocals.

Although the singles have less immediate pay off, Two Hours Traffic honed its ballad writing abilities for *Territory*. The keyboards are more prominent than ever before, as the haunting "Wicked Side" is punctuated by chilling electric piano riffs. Best of all is the closer "Sing a Little Home." With a faintly distorted electro beat, resonant piano chords and "love is all you need" fstyle lyrics, it's the gentlest and most effective moment of the album. Special credit goes to producer Joel Plaskett, who coaxes out the atmospheric elements of the group's sound and prevents the album from seeming too much like a *Little Jabs* rehash.

—Alex Hudson

THE WHEAT POOL**HAUNTARIO***Killbeat Music*

Edmonton's the Wheat Pool return with their sophomore release *Hauntario*. An album written over the last two years while touring and laying low, *Hauntario* is a gentle step away from the folk country sound that rounded out their first record and heads in a more indie rock direction. The music is pure Canadiana in content and sound and the influences are steeped in notes of Blue Rodeo and Wilco. With sweeping and impressive vocal arrangements, nice harmonies and crisp production, *Hauntario* is an impressive follow up that ought to merit full attention from first track to last. The music goes back to basics with less reliance on studio wizardry and more focus on pure talent and good songwriting, which is refreshing. The album opens by setting a comfortable tone that is sure to draw in the listener, starting with the star track "This Is It," a catchy little number that is effective in its storytelling and tastily fleshed out with backing piano, beefy guitar hooks and banks of horns. With obvious attention to detail, *Hauntario* plays like a love note to the country in which the band resides, yet not shamelessly so. Smart, dark and haunting, yet still carrying a hope of light at the end of a tunnel, the Wheat Pool have created a very good album that is sure to capture the ears of new and old fans alike.

—Nathaniel Bryce

// REAL LIVE ACTION

photos (clockwise) // basketball by nicole ondre / pissed jeans by sean nelson / meatdraw by robert fougere



DAS BOOT featuring:
**HANK PINE & LILY FAWN / GRASS CITY / MEATDRAW / THE ALLEY
BOURBON BOOTLEGGERS**
August 21 / The Atibi

The elegance, clean lines and lore of a wind-powered yacht are difficult to disregard. Truly, there are few occasions when a motor vessel is superior to a sailboat. One such occasion, however, is a voyage whose journey is the destination: on a vessel whose passengers are higher than the seas. The event was named *Das Boot* after a 1981 German WWII film by Wolfgang Peterson about "42 raw recruits caught up in a war they didn't understand and the captain who must lead them in their struggle to survive." It required the Transport Canada-approved 370-person

capacity of the 140 foot Atibi to be transformed into a rock-and-roll flotilla complete with a full wet bar, to contain the raucousness of the bands and recruits held within her hull.

The concert line-up was hand selected by organizer Amanda Cochrane, based largely on the bands' pure entertainment value. Openers the Alley Bourbon Bootleggers sprinkled on the old-timey bluegrass flavour and managed to keep the crowd calm long enough to pretend we were motoring into international waters as we cruised under the Burrard Street bridge. As the captain of the ship made his rounds, Hank Pine, and the sweetest girl on board, Lily Fawn, took the proverbial helm and immediately took their performance to legendary levels by performing on stage with an actual topless mermaid. [ed. *She had the tail of a fish!*] As night fell and the sun set on English Bay, Grass City made sure things got heavy, proving that the best boats are, in fact, made of metal. Grass City definitely drew a large contingent of fans to the event—there were a lot of beards on board. MeatDraw was a natural encore for Hank & Lily, as the Victoria supergroup utilizes Lily's saw playing skills to complement the sounds, joy and spectacle of their live show.

In a city that has been so bereft of fresh venues, all on board appreciated this one-of-a-kind event.

—Robert Fougere

SMOOTH SAILING
August 28 / Biltmore Cabaret

Summer might have been ending, but the weather was just right for some smooth sailing. Twelve of Vancouver's finest bands (plus a few guests) turned up at the Biltmore event in full marina regalia to perform covers of '70s yacht rock hits on a light-hearted night not soon

forgotten.

Having arrived too late to catch the bittersweet folk stylings of Valerie Graham (since when do shows start on time?), the first band I caught was Shane Turner Overdrive, with an earnest set full of yearning, befitting the best of high school dances. Next, Thee Ahs charmed with their jangly renditions of smooth tunes like Bread's "Baby I'm-a Want You." Jody Glenham and proPhesy sun then played a hauntingly ambient version of "Maneater" stretching out to ten minutes, and, following up the slow jam, Fine Mist and Island Time got bodies moving with their raucous set including the Doobie Brothers smash "What a Fool Believes." Apollo Ghosts next decided to waste away in Margaritaville, covering the original yacht-rocker Jimmy Buffet, and they made sure that form matched content by serving up the appropriate drinks to audience members on "Margaritaville" and "Tequila Sunrise." Boogie Monster and Kidnap Kids played a simultaneously intense and cute set with Toto's "Africa" and Journey's "Don't Stop Believing," the Greff Band serenaded with some soulful power ballads, and B-Lines brought a hefty dose of punk sneer to such classics as Neil Sedaka's (or the Captain & Tennille's) "Love Will Keep Us Together," ensuring beer was spilled like the tide coming in.

The Greff Band will be sailing in style on the yacht ride they won for being declared the evening's "smoothest" band by their audience (Second place: B-Lines, Third place: MT-40). However, this writer was stuck taking the bus and so had to miss out on Red Cedar, Role Mach, and MT-40 (thanks a lot, Translink), but it can only be assumed that the sailing was smooth off into the night.

—Sean Nelson

DUNGEN / WOODS

September 2 / Venue

If you didn't know that Vancouver was hurting for live music venues, this gig brought the sad reality home. The place was half-full at its busiest. The "sexy" club décor, complete with sports scoreboard-style lights lining the back of the stage, highlighted the incongruity between the cheesy newness of Venue and the catchy revivalist styles of the two bands. This aside, both bands did their jobs well. Woods made me feel like an old man, but in a good way, reminding me of the lo-fi scene I enjoyed in the '90s. Not much for stage presence or speaking to the audience, the group played adequately, and generally entertained those who made the effort to arrive early to see them.

The house became more boisterous once psych-hippies Dungen took the stage. Geddy Lee look-alike Gustav Ejstes and his merry group of Scandinavians launched into the better known work from their last two albums with ease and flair. Reminiscent of Ash Ra Tempel, Dungen are part psychedelic rock, part Krautrock, and part '60s jam band. I was impressed by their Vancouver fan base, considering that they were singing in Swedish to a primarily English audience. Being ignorant of the words makes one not only concentrate more on the music, but to the meaning you attach to the foreign words, resulting in an odd feeling of connection to the lyrics. A couple of slow jams, a few flurries of flute and a respectable three-song encore (it was a weekday, after all) left those of us who stuck it out to the ripe old hour of midnight glad that we did.

—Robert Robot

GANG GANG DANCE / BASKETBALL / MACHU PICCHU

September 4 / Biltmore Cabaret

In late August of this year, Pukklepop festival security guards assaulted Gang Gang Dance drummer Jesse Lee as he tried to go backstage without proper identification. After seeing the band play at the Biltmore on Sept. 4, we can confirm that the incident has not affected Lee beyond some superficial damage—akin to Walt Comiskey taking a sledgehammer to the Charlestown Chiefs' bus to "make it look mean." The ferocious and precise rhythms that form the bedrock of this experimental world beat rock outfit were in fine form that night, accentuated by Liz Bougatos' distinct croon-meets-wail.

The fantastic "Egowar" from Gang Gang Dance's 2005 record *God's*

Money quickly engaged the diverse crowd of tribal enthusiasts and jaded ne'er-do-wells, kicking off a set that was as fluid and seamless as it was eclectic. The centrepiece of the group's performance was everyone's favorite: "House Jam" from 2008's brilliant *Saint Dymphna*, which not only showcases the band's astonishing growth since starting in 2004 but also their accessibility. 2009's *First Communion* from the EP of same name further indicates that this band isn't running out of ideas and is quite capable of commuting between difficult weirdo jams and terrific hooks.

Local heroes Basketball got the crowd going prior to Gang Gang Dance with their own brand of quiver/quake tribal rock. After a year in Europe, the group has seemingly inherited bits and pieces of various continental sounds and has perfectly integrated them into their already unique output. And most people would agree that these guys are just getting warmed up.

Another local group, Machu Picchu, opened the show with a sneaker-gaze hammer of Thor set that got people talking. Jason Sulyma (My!Gay!Husband!) mans the drums for this band of competent Vancouverites—you can catch them playing around town in the upcoming weeks.

—Gord McCullough

BAND OF HORSES / CASS MCCOMBS

September 4 / Commodore Ballroom

With a double header like this, expectations ran high at the Commodore on this Saturday night. The critically acclaimed Cass McCombs and his touring band of indie darlings were technically flawless, if a little underwhelming. With a lack of any up-tempo moments, watching McCombs was kind of like taking in a Luna show, except that Luna's Dean Wareham made sure to crank out a ripping guitar jam every so often, just to snap you out of your mid-tempo coma.

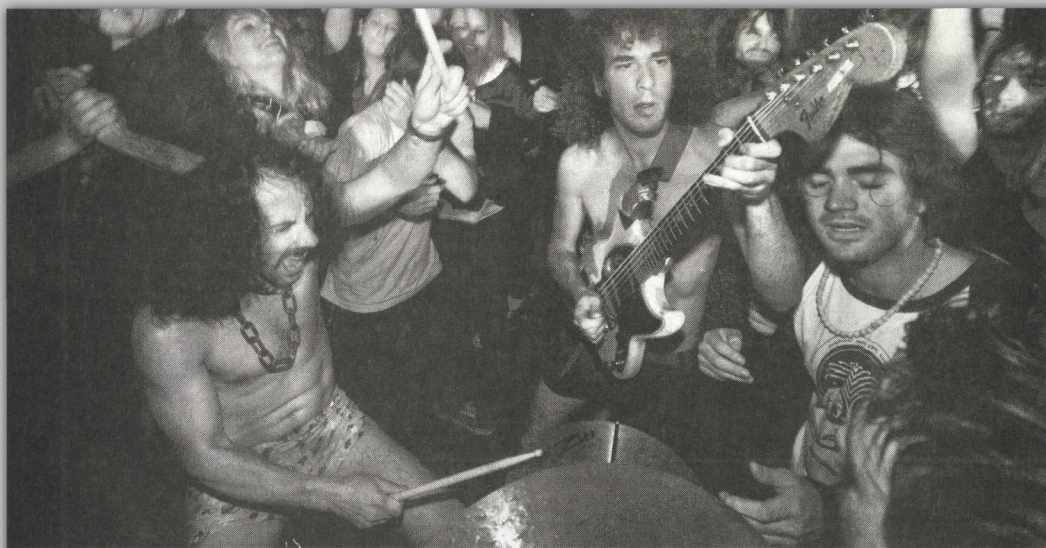
For me, Band of Horses have always sounded like Built To Spill's country cousins. They write rock anthems like BTS, but with a little country flair. As they took the stage, it was clear that they're a much beloved band. I remember hearing the song "The Great Salt Lake" on the crappy Fox show *Standoff*. It was emotive then, and even more so live—let's just say I got a little *verklemt*. They played songs from their whole catalogue and new stuff that I imagine will find its way onto their soon-to-be-released third album. Now, I know BOH are a little bit country and a lot rock 'n' roll, but the country seems to be getting the better of them on their new material. Not being the biggest country fan, I wasn't especially fond of this new style, but it didn't seem to bother anyone else; in the end, these good ol' boys treated us to some fine pluckin', drummin' and singin', and made this city bumpkin mighty grateful indeed.

—Robert Robot

ELDORADO

September 4 / The Railway Club

Starting at a little past midnight, Vancouver's own Eldorado at the Railway Club played a late show. The evening kicked off with a look at the band's new video, and while it was good, the crowd was there to watch them play. Everyone was polite, but eager for the show to get started. Eldorado plays a mix of southern blues and country, very smooth and easy to listen to—it makes your toe start tapping involuntarily. Sitting to the side of the stage was Michael Flunkert on slide guitar. Rather than mugging for the audience, he was happy to let his musicianship do the talking. His guitar formed the backbone of the sound, while Julie Bavalis' bass thumped away enthusiastically in the background. But it was clear from the first song the two stars of the show would be Angela Fama and Nen Jelcic. Jelcic takes most of the focus by default: he towers over his bandmates, swaying with his guitar, and tops it all off with a cowboy hat without seeming cheesy—he has the stage presence to pull it off—and lead vocalist Angela Fama is cute, cute, cute! She has a velvety-soft voice with a beautiful bass undertone that dripped aural sugar on the audience all night. Eldorado play evocative music with a cinematic quality to it: reminiscent of the Cowboy Junkies and Mazzy Star, there isn't anything new or innovative about them, but



monotonix by cyrus mceachern

they are pure pleasure to listen to. Earthy and sweet, like honey for the ears, every song is delivered with humour and a smile—even the sad songs don't sound that sad.

—Katherine Boothroyd

3 INCHES OF BLOOD / BISON B.C. / THE GOLERS

September 11 / Commodore Ballroom

What better way to say goodbye to summer and welcome the season of the witch than a triple bill of local metal? On Sept. 11, legions of loyal metalheads let down their greasy locks, put on their dirtiest jean vests and swarmed into the Commodore for a night of earsplitting pandemonium.

The Golars warmed up the boozy crowd with an entertaining set of tunes that pinballed around the grey area between punk and metal, quickly proving that tonight, the only difference between the Commodore and the Cobalt was the size of the stage and the price of the beer.

Next up were Vancouver's beloved ambassadors of thrash, Bison B.C. A year or so of relentless touring has only made them louder, tighter and their hair longer (haircuts are most likely contractually forbidden by their label, Metal Blade). The expectations are always high when Bison B.C. takes the stage, and they never disappoint. Their epic thrash and endless energy took control of the room.

With the crowd well worn in, but not worn out, it was time for the evening's *Dungeon Masters* to make an attack roll, and it was evident from Cam Pipes' first glass-shattering note that 3 Inches of Blood would score a critical hit. They blasted through a set that had their rabid disciples frantic with approval. The loyal minions smashed into one another with their fists pumping and horns waving, and were rewarded with a handful of tunes off the brand new album, old anthems like "Deadly Sinners," and even a Blue Oyster Cult cover.

After a battle well fought, the masses marched proudly past the pillaged merch booth and into the night with obliterated eardrums, battered bodies and victorious grins.

—Mark Paulhus

SUNNY DAY REAL ESTATE / THE JEALOUS SOUND

September 17 / Commodore Ballroom

It's tough to explain the Big Deal about this band to someone who doesn't already know about it. One has to convey that in the early '90s, the term "emo" wasn't a pejorative applied to the likes of Simple Plan,

but instead signified an exciting transition within post-hardcore circles, from rabid aggression to a greater depth of feeling. Sunny Day Real Estate were among the pioneers, arising from the Pacific Northwest in 1994 with whirling guitars, complex songwriting that often pushed past the five-minute mark, and high-pitched vocals before that became the norm. Their second reunion, and first tour in a decade, began in front of a devoted audience at our very own Commodore Ballroom.

Openers the Jealous Sound played decently punchy rock tunes, but were put to shame by the magic of Sunny Day emerging from their own legend with undiminished technical skill and zeal for performance. Singer Jeremy Enigk's elongated syllables and climbing pitches drove songs like "Seven," unaffected by a sore throat that was all too apparent in his speaking voice. Mood shifts were common as things moved between delicate guitar picking, pounding climaxes and layered, complex chord structures. All three were often present in a single song, as in "J'Nuh," whose many buildups and transitions washed over the crowd like a rolling tide. "Iscarabaid"'s chorus exploded out of nowhere into a maelstrom of fury and dynamic drumming by William Goldsmith, while a new song written less than a week earlier fit right in with the band's peak material.

The focus was on the first two albums, as it should have been, since it was on debut *Diary* and the self-titled follow-up that Sunny Day Real Estate crafted their most memorable work. Encore "In Circles" had just as much gravity as on its original recording, and confirmed that these forefathers of emo (whatever that means now) have been transported to the present day unscathed and in fine form.

—Simon Foreman

ROSE MELBERG / ANGELO SPENCER / AUNTS & UNCLES

September 18 / Little Mountain Studios

Rose Melberg may have told her audience that "this is a small show for a small record," but it definitely had a big heart. The evening started off with Melberg and a special guest serenading early arrivals with a ukulele. The sweet island melodies assured that smiles were placed on faces. Next, Aunts & Uncles took to the stage to play a potent blend of indie rock and chamber pop. The four-piece brought an amazingly full sound to such a small space with delicate interplay between strings, guitar, xylophone and drums.

Olympia's Angelo Spencer next took listeners out of the gallery and "into the desert" through a set of extended surf jams that would have made Link Wray proud. Spencer brought a playful, relaxed vibe to the stage and even managed to get some of his mostly seated audience up and dancing.

.....

The last dance, so to speak, was saved for Ms. Rose Melberg, for whom this record release party was thrown (*Homemade Ship*, out now on K Records). Several guests joined Melberg onstage, including members of Aunts & Uncles and Apollo Ghosts Adrian Teacher for a heartfelt rendition of "Each New Day." The ever-talented Larissa Loyva (Kellarrissa) joined her for the duration of the set, and for several songs she had a very special guest: Rose's mom. Melberg played a soft acoustic set (her songs are quieter now to keep her son from waking) delivered with tender vulnerability. This vulnerability was definitely felt on one of the evening's most affecting numbers, a cover of Roy Acuff's "Blue Eyes Crying in the Rain" performed by Melberg, her mother and Loyva. There was an undeniable sweetness to this mellow evening, one that won't soon be forgotten despite it only being a "small show."

—Sean Nelson

OM / LICHENS

September 18 / Biltmore Cabaret

Seated on a worn kitchen chair under disorienting green stage lights, with nearly everyone in the room huddled next to him (hecklers included), Robert Aiki Aubrey Lowe (a.k.a. Lichens) stole this highly anticipated show from stoner/doom rock icons and tour mates Om.

Employing only his voice, an array of effects pedals and a lone electric guitar, Lowe developed an audience-performer communion rarely seen in venues the size of the Biltmore. Beginning with shrill, sustained streams of singing, he ventured into expanses of baritone drones and mutated guitar layer harmonies that stretched minutes into uncharted passages of time, overlapping one another and then fading away, directionless. Forty minutes later, after deep, gradual excursions into sonic abyss, he stepped off of the chair with little fanfare, acknowledging rounds of applause with a few subtle nods of the head. I give kudos to Lowe for having the balls to bring this kind of brooding meditative abstraction to an uppity Vancouver crowd.

Comparatively, Om came off as melodramatic and pompous. The depth of bassist Al Ciscernos' riffs and the subtlety of Emil Amos' huge percussion was impressive, but they failed to bring the same unifying energy to the diverse crowd, even with Lowe's ornamentations guiding them through their staid soundscape. Towards the end, Ciscernos had to demand silence to get even a minority of the crowd to get into it, pleading, "If you want to talk, can you go outside please." Eventually, after he was frustrated enough, he went with a more straight-forward "shut the fuck up." Om's synchronicity was enthralling at points, but Ciscernos' drawn out, monotone vocals and the band's general lack of vision for the set made their performance pale in comparison to the spirit of Lowe's ambitious improvisation.

There was a core set of fans grouped tightly around the stage for Om at all times, but things fell apart rather quickly once Ciscernos started demanding tokens of Indica and pontificating about how special the night was. To be fair, this wasn't the ideal Friday night billing. The pace and aesthetic of the music wasn't befitting of the let-loose-and-talk-shit mood that the crowd seemed to be in. It was obvious from the constant level of conversation, the number of PBRs being cracked and the amount of people standing outside in the rain smoking that people wanted to party. Om might have a legacy for inflecting rock with an undercurrent of brooding eclecticism on record (and with their old group Sleep), but their live show didn't have enough pull to tame an East Van Friday night.

—Justin Langille

MONOTONIX / THEE MANIPULATORS / MT-40

September 21 / Biltmore Cabaret

On Sept. 21, exactly one night after Rosh Hashanah marked the beginning of a New Year on the Jewish calendar, three wise men from the Holy Land brought a few hundred enraptured followers to a fever pitch, through the rites and rituals of a rock 'n' roll ceremony in a dark basement in East Van. It was a highly religious experience, and a great way to ring in the year 5770.

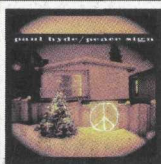
After a couple of raved-about Vancouver shows last year, anticipation was high as the Tel Aviv garage rock trio known as Monotonix made their return to town. The evening was ably opened by a couple of great (and disparate) local acts: the synth-electro-punk grooves of boy-girl duo MT-40, followed up by the swingin' garage-punk R&B blast of Thee Manipulators.

Then Monotonix's set began. As is their standard practice, they eschewed the typical stage set-up, opting instead to perform in the middle of the teeming, sweaty masses. The hirsute trio, sounding not unlike the MC5 and looking like outcasts from Frank Zappa's Mothers of Invention, maintained a remarkable energy level. Singer/insane bandleader Ami Shalev bounced around the dancefloor and the rest of the room in a tiny pair of red shorts. Beer, water and sweat flew and soaked the crowd. The drum kit was taken apart and re-assembled piece by piece on top of the outstretched hands of crowd members, while drummer Haggai Fershtman, also supported atop the crowd, battered out powerful, muscular rhythms.

If it sounds crazy, it was. But if you've been to a Monotonix show before, it was pretty much what you would have come to expect. That being said, this set was also (just a little bit) more subdued, (ever so slightly) in control, and on this night, more than the last time they played in town, you were able to hear actual songs. It was a wild night, and anyone seeking a reckless, crazy rock 'n' roll spectacle wouldn't have been disappointed. But this time, Monotonix also seemed to be interested in performing their songs in the midst of the craziness, and it worked well.

—Dan Fumano

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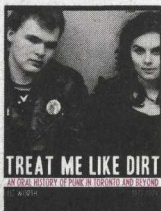
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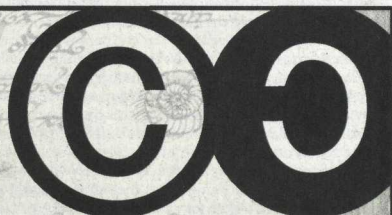
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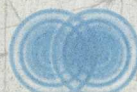
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#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Various	<i>Friends in Bellwoods 2</i>	Out of this Spark	26	Kronos Quartet	<i>Floodplain</i>	Nonesuch
2	Black Mold*	<i>Snow Blindness is Crystal Antz</i>	Flemish Eye	27	Zeus*	<i>Sounds Like Zeus</i>	Arts & Crafts
3	Ohbijou*	<i>Beacons</i>	Last Gang	28	Little Girls*	<i>Tambourine</i>	Paper Bag
4	B-Lines*	<i>burnt cds 7"</i>	Nominal	29	Sunset Rubdown*	<i>Dragonslayer</i>	Jagjaguwar
5	The SSRIs*	<i>Teems</i>	Independent	30	Bloodshot Bill*	<i>Git High Tonight</i>	Transistor 66
6	Char2D2*	<i>Small Vampires</i>	Independent	31	Mew	<i>No More Stories ... they Washed Away</i>	No More Stories the World is Grey
7	Miesha & the Spanks*	<i>Mmmade for Me</i>	Transistor 66	32	Let's Go to War*	<i>Karmageddon</i>	Last Gang
8	Rich Hope*	<i>Is Gonna Whip It on Ya</i>	Sandbag	33	Felix Da Housecat	<i>He Was King</i>	Nettwerk
9	Sex Church*	<i>s/t 7"</i>	Sweet Rot	34	Rick White Album*	<i>1-3-7</i>	Blue Fog
10	Jay Reatard	<i>Watch Me Fall</i>	Matador	35	The Apples in Stereo	<i>#1 Hits Explosions</i>	Yep Roc
11	Jandek	<i>Portland Thursday</i>	Corwood Industries	36	Various*	<i>Beatroute 5th Anniversary</i>	Independent
12	Polvo	<i>In Prism</i>	Merge	37	Health	<i>Get Color</i>	Lovepump United
13	Nadja*	<i>The Bungled & the Botched</i>	Blocks Recording Club	38	Extra Happy Ghost!!!*	<i>How the Beach Boys Sound ... No Feelings</i>	Saved by Radio
14	The Manvils*	<i>s/t</i>	Sandbag	39	Fortunately Everything Dies*	<i>Censored</i>	Independent
15	Pissed Jeans	<i>King of Jeans</i>	Sub Pop	40	Amy Millan*	<i>Masters of the Burial</i>	Arts & Crafts
16	Picastro*	<i>Become Secret</i>	Blocks Recording Club	41	Eric Copeland	<i>Alien in a Garbage Dump</i>	Paw Tracks
17	Various*	<i>Le Son 666: Audio</i>	Le Son 666	42	The Got to Get Got*	<i>Sahalee</i>	Noyes
18	The Fresh & Onlys	<i>Grey-Eyed Girls</i>	Woodstix	43	Young Galaxy*	<i>Invisible Republic</i>	Independent
19	Dan Mangan*	<i>Nice, Nice, Very Nice</i>	File Under: Music	44	The Rural Alberta Advantage*	<i>Hometowns</i>	Independent
20	YACHT	<i>See Mystery Lights</i>	DFA	45	Vivian Girls	<i>Everything Goes Wrong</i>	In the Red
21	Box Elders	<i>Alice & Friends</i>	Goner	46	Ruthie & Winfield*	<i>Rough Bubba Trauma</i>	Independent
22	Destroyer*	<i>Bay of Pigs</i>	Merge	47	Various*	<i>MusicWorks # 104</i>	MusicWorks Magazine
23	Reigning Sound	<i>Love & Curses</i>	In the Red	48	Xela	<i>In Bocca Al Lupo</i>	Type
24	The Action*	<i>Complete Punk Recordings 1977-78</i>	Sudden Death	49	Various	<i>The Sound of Wonder</i>	B-Music
25	The Wind Whistles*	<i>Animals are People too</i>	Independent	50	Dirty Projectors	<i>Bitte Orca</i>	Domino

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CiTR's music coordinator a shout at (604) 822-8733. His name is Luke Meat. If you ask nicely he'll tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.

A SUNNY DAY IN GLASGOW

Ashes Grammar CD

Two years ago *A Sunny Day in Glasgow's* debut, *Scribble Mural Comic Journal*, perked up the ears of new and old fans of shoegaze and created a devout cult-like following, albeit quite small. The cult should blow up into a full on fervor across the nation with their sophomore release, which raises the stakes on their debut considerably. **ASDIG** have been holed in the studio since the release of their last record and have come out with an album layered with so many vocals, guitars, and effects that some critics may scoff at it's overproduction. This would be missing the point entirely. **ASDIG**, much like their predecessors *My Bloody Valentine* did with *Loveless*, have used the studio as their main instrument and spent the last two years piecing together this triumph. Layers of harmonizing vocals, provided by twin sisters **Robin** and **Laura Daniels**, soar around guitars that are plucked, strummed, and so totally smeared with pedals and effects that they no longer resemble anything six-stringed. It seems as if shoegaze is coming back 'round again, but unlike some of their blander contemporaries (I'm looking at you, *Pains Of Being Pure At Heart*), **ASDIG** have spent the time honing the craft and creating this stunning studio record.

CD 16.98

CRANFIELD AND SLADE

12 Sun Songs LP

12 Sun Songs is a yellow vinyl album built up of covers of pop songs about the sun. Aping a 1970s concept album, **Cranfield and Slade** present 12 songs arranged to represent a day, beginning with songs about the sunrise and winding down with songs about sunsets. Tracks range from classics such as **George Harrison's** *Here Comes the Sun* and **The Kinks' Waterloo Sunset to the lesser-known *Sun* by singer-songwriter **Margot Guryan** or *Where Evil Grows* by Vancouver's **The Poppy Family**. The album combines field recordings made in various Vancouver locations with electronic sound and acoustic and electric instruments. Based in rainy Vancouver, **Cranfield and Slade** are made up of visual artist **Kathy Slade** and artist/musician **Brady Cranfield**, working with musicians including **Larissa Loyva** (Piano, Kellarissa), **Johnny Payne** (Victoria Victoria, The Shilos), and **Chris Harris** (Piano, Parks and Rec, The Secret Three, Womankind); and special guests **John Collins** (The New Pornographers, The Evaporators) and artist **Rodney Graham** (The Rodney Graham Band, UJ3RK5).**

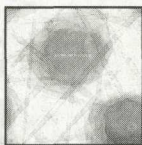
LP 26.98

THE MOUNTAIN GOATS

The Life Of The World To Come CD/LP

Some people will be scratching their heads upon the arrival of this amazing new release from long-time Zulu have **John Danielle** and his **Mountain Goats**. Critically praised as one of the best lyricists in modern alternative adult rock and roll, **Danielle** has always engaged language, poetics and the large themes in his storied work. Here, he out does even himself, as he triumphantly tackles the bible as the source material for this unparalleled concept album about grand lessons the bible taught him. It is not a Christian record, or a *Dylan*-esque "I found god" release — no instead, **Danielle** explores poetics, theology, and all points in between. You got to have faith in this guy to make everything great. **Owen Pallett** of *Final Fantasy* conducts the strings on this one too.

CD 16.98 LP 19.98



CAROLYN MARK & NQ ARBUCKLE

Let's Just Stay Here CD

Geography is no obstacle for Toronto's alt-country heroes **NQ Ar buckle** and **Victoria's** hootenanny queen, **Carolyn Mark**. This time, they've joined forces and the results are stunning. Their creative collision is a little bit gritty, filled with bourbon-tinged tales of Canadian globetrotting, heartbreak, mystery and adventure. For **Carolyn Mark** (who is typically a spontaneous, hair-on-fire, one take in the studio kind of gal) the results showcases her spirited golden goddess vocals at their best. It also features cameos from **Corb Lund** (on mandolin), **Lily Fawn** (and her musical saw), **Jenny Whiteley** (vocals), and a **Justin Rutledge** cover. Now, what's not to love? We recommend pairing this with a leisurely afternoon, a bottle of red wine and (if you can find a copy of **Carolyn's** latest cookbook) some warm mushroom and goat cheese salad. Mmmm.

CD 16.98

CLIENTELE

Bonfires On The Heath CD/LP

Bonfires On The Heath is a return to the **Clientele's** roots; the dreamlike suburban landscapes first encountered in the early singles, their trippy sense of menace stronger now. Back in London, they've drawn on older traditions of English folk, which exist here side by side with the band's more familiar bossa and pop elements. **Mel Draisay's** contributions on piano and violin add beautifully to **MacLean's** timeless, eerie songs. Instantly identifiable, the **Clientele** sound like no one else, although they are cited as an influence by bands as diverse as **Spoon** and the **Fleet Foxes**.

CD/LP 16.98

THE RAVEONETTES

In and Out of Control CD

Staking out their own spot between **Sulicide**, **Velvet Underground**, **Jesus and Mary Chain**, and some obscure '50s garage pop, Danish duo **The Raveonettes** have certainly claimed their corner of the feedback drone pop! Each new record is an exhilarating ride into the blissed out realms of oceanic rock as waves upon waves of fuzz, reverb and delay create a psychoacoustic spell that is instantly entrancing, absorbing, disorienting and frightening. *In and Out of Control* is their most ambitious release to date, as it captures the more up beat side of their music. Like a **David Lynch** version of the **White Stripes**, this duo also has a penchant for the dark side of '50s culture as they channel the sweet innocence of the **Everly Brothers** through some damaged voodoo child freakout. Recommended.

CD 16.98

More Music to Move the Moments:

VIVIAN GIRLS — Everything Goes Wrong CD/LP

VIC CHESNUTTO — At The Cat CD/LP

EDDY CURRENT SUPPRESSION RING — s/t CD

MISSION OF BURMA — The Sound The

Speed The Light CD

GOSSIP — Music For Men CD

BEBEL GILBERTO — All In One CD

YOU SAY PARTY... — XXXX CD

NO AGE — Losing Feeling 12"

AIR — Love 2 CD

METH TEETH — Everything Went Wrong LP

PENS — Hey Friend, What You Doing? CD/LP

GRASS WIDOW — s/t 12"

KRAFTWERK — Remastered Reissues

YOKO ONO — Between My Head and The Sky

CD/LP

SHUDDER TO THINK — Live From Home CD/LP

BERT JANSCH — The Essential CD

STRUNG OUT — Agents of The Underground CD/LP

ALIENS — Luna CD

LOUI BARLOW — Goodnight Unknown CD/LP

CORB LUND — Losin' italy Gambler CD

PEARL JAM — Backspacer CD

MIKA — The Boy Who Knew Too Much CD

MASON JENNINGS — Blood Of Man CD

DAVID GRAY — Draw The Line CD

DEADMAUS — For Lack Of A Better Name CD

HIDDEN CAMERAS — Origin: Orphan CD

JESUS LIZARD — Head, Goal, Down CD/LP

REMASTERS!

DAMON & NAOMI — The Sub Pop Years CD

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TIMES NEW VIKING

Born Again Revisited CD

Back before time began we lived in caves and roamed the wilderness looking for any sign of culture. I am talking 1991, a time when "rock historians" (who are really just thieves) decided that the lo-fi aesthetic had sufficiently been born and that all the **Sonic Youth** shit before it was gold enough to squeeze into tubes for export. Fuzz, hiss, bleed, and a reckless desire to capture pure sound became the trademarks of the era. **Times New Viking** are the finest band to intrinsically synthesize this sound into recordings that today, in 2009, ravage the sacred cool landscape. Using wild guitars, noise, jarring electronics, and hyper chanting and singing, **Times New Viking** drive their prey over the cliff into a blissful free-fall of ultimate darkness. Freedom and desire grow from their visceral snarl. They are nomads free to travel the sonic wastelands.



CD 16.98

THE FRESH & ONLYS

Grey-Eyed Girls CD/LP

San Francisco's **Fresh & Onlys** have only been playing together since the Spring of 2008 but the five-piece have already released a full length LP on Castleface Records (run by **John Dwyer** of **The Oh Sees**), two full length cassettes, and two seven inches, plus they have another LP due on In The Red by year's end. Ever since the songwriting pair of **Tim Cohen** (formerly of skewed-folk band **Black Fiction**) and **Shayde Sartin** (an ex-full-time **Jewelled Antler Collective** member) got together with three other cohorts also deep into the SF underground music scene, they have been on an incredible and unstoppable spree of bringing psychedelic pop perfection to our ears. There is no serious ground being broken here, rather, the group are the newest band in a deep lineage of San Francisco psych-pop. Each and every song is memorable and chock full o', inventive hooks and choruses, and there is an immediacy and sincerity here missing in so many of the bands that get a lot more undeserved attention in the here and now. Time will tell, but we here at Zulu predict that the **Fresh & Onlys** are one for the ages, destined to carve out their space one way or another. We are here to help with that carving.

CD/LP 16.98

KURT VILE

Childish Prodigy CD/LP

Philadelphia's almost-lost son (**Vile** recorded and played music for 12 years before finally being noticed) emerges with his most triumphant record thus far. After releasing the heavily praised **Constant Hitmaker** on taste-making label Woodstock, **The Hunchback EP** on Philly's Richie Records, and his twice-instantly sold out **God Is Saying This To You LP** on the hip Mexican Summer label, **Vile** is finally about to bask in the light that only an indie-powerhouse label like Matador Records can supply. For those who haven't had their ears caught by **Kurt Vile** after coming into the shop (we play him incessantly) or have somehow missed his name via the blogosphere, now is your chance for the perfect introduction to his unbelievable mix of folk, pop and blues wrapped up in a warm and hazy psychedelic dream swirl. Yup, that's a lot of genres stuffed in, but, trust us, the man has somehow managed to bridge 50 years of pop music and make something unique, recognizable, and highly addictive. Welcome to your new favorite artist.



CD/LP 16.98

FLIP THE PAGE!

ISLANDS

Vapours CD

Nick Diamonds' polymorphous pop band, **Islands**, is back with their third studio album, **Vapours**: a collection of fun, highly listenable tunes that effortlessly intertwine Motown grooves, electro-Krautrock analog synths, and even some slinky horn charts. All this over **Nick Diamonds**, undeniable melodies, giving us the one of the best collections of modern pop songs since **David Byrne** rolled out the big suits. After making a splash with their 2006 debut, **Return to the Sea**, performed with a cast of characters from Montreal's thriving music scene (including members of **Arcade Fire** and **Wolf Parade**), ex-**Unicorns** **Nick Diamonds** and **Jaime Thompson** parted ways for 2007's **Arm's Way**. Longtime fans will be ecstatic to learn that **Thompson** has returned for **Vapours**, and the band has regained much of the ragged charm that made **Return to the Sea** a press and fan favorite.



CD 16.98

GIRLS

Album CD

Don't get me wrong, I love San Francisco. It is just that I could never live there as I basically would become a stalker of the band **Girls**! I checked out their spread in *Fader* magazine and instantly was struck by their cavalier sense of art production and deep desire to make music. I fell in love with the vagabond thrift store circus universe of strangeness. The other side of the tracks-ness of **Girls** pulled me in. There is a beauty in the fucked up feelings that come with modern life, and turning that into something creative seems like the way to go. As for the music, it is my bag — and **Helicopter Rattace** is as honest as it comes! I dig the **Velvets**, **The Fall**, **The Dolls** and I dig **Girls**, and I know that the party can't go on forever so for now I am going to dig my party. Come down and tell me your story.



CD 16.98

THE xx

xx CD

Comfortably fitting in somewhere between contemporary cool (**Grizzly Bear**) and classic alternative (**The Pixies**), South London's **xx** have delivered easily the most anticipate debut recording of 2009. Amazingly, it actually lives up to the hyperbole that precedes it in the electronic press! Yes, this debut is a startling album that hits the nerve within seconds of their opening song and effortlessly transports you into their hermetically sound dream world. Bleak observations about life, love and loss skip across the cerebral cortex as the **xx** seduce one with a lush language of guitars, electronics, and interwoven voices. The result is not unlike listening to **Portishead's Dummy** for the first time. Rules are shattered, conventions shifted and reordered, and a new universe is rolled out in an even more dramatic fashion than before. If you listen to only one record this year — please make it this one.



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